THE PUBLIC LIBRARY OF THE CITY OF BOSTON.
THE ALLEN A. BROWN COLLECTION.
**M 306.7

THE DRAMA IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

PARIS, THURSDAY. — FOLIES-DRAMATIQUES. — M. Lecocq's new operetta at the house where he first won his reputation as a composer—for though Brussels discovered, the capital of Brabant did not "make" the father of the *Fille Angot*—had been preceded by so little of the puff preliminary, becoming more and more the rule here, that its first performance was regarded as a matter of almost mediocre importance. One of the causes of this indifference probably is that the Folies-Dramatiques Theatre has of late lost favour amongst fashionable playgoers, without, I should say, gaining popularity in more modest circles. The house, since it passed from M. Cantin's hands to those of M. Blandin, and since to those of M. Gautier, has been, in fact, only too apparently declining. The new work will, perhaps, change this regrettable state of things, for *La Princesse des Canaries*, as it is entitled, proved a complete success, all the more agreeable because it was so unexpected. Seldom is it, indeed, that the names of authors and composer are hailed with more cordial applause than that by which they were greeted the other evening by a very critical, though not aristocratic, assembly. The librettists of *The Princesse des Canaries* are MM. Chivot and Duru, who generally contrive to find at least a subject for their plot, and who usually render it amusing, qualities too often wanting in other writers, as this season's experience has sufficiently proved. Their new plot is extremely complicated, any number of threads being called into requisition for the network; but nevertheless the action is clear enough, and the only reproach to be brought against the piece is that it resembles in a strong degree both *Martha* and *Ninetta*, works with which, however, the patrons in ordinary of the Folies-Dramatiques are probably little familiar. The story is so skilfully told that, notwithstanding its entanglement, there will be little difficulty in recounting it. It transports us to a region, virgin so far as operetta is concerned, the Canary Islands, if you please, the king of which has died without leaving a legitimate successor. This mighty potentate, when on his death-bed, calls to him, however, his prime minister and most devoted servitor, General Bombardos, and confides to him an all-important secret. His majesty, if he has no legitimate issue, has a daughter—a morganatic daughter, if I may use the word—fruit of one of the royal intrigues with his fair peasant subjects. This girl, who had been duly and legally, though clandestinely, acknowledged by her father—we must not stickle for an excess of probability—is named heiress to the throne of the Canaries, and to Bombardos is entrusted the mission of establishing her on it. The duty thus devolving on that faithful statesman, extra-wily though he be, is not the easiest in the world. In the first place, the late king's nephew, Guzman by name, and a perfect ass into the bargain, has been hoist into the chair of state through the instrumentality of another plotting general called Pataquès; secondly, Ines, the missing princess, is not to be discovered without interminable difficulties: and thirdly, when Bombardos, after prodigies of sharpness, at last ferrets her out, he is horrified to learn that she had the previous day become the lawful wife of an inn-keeper named Pedrille, whom, moreover, she is silly enough to be over head and ears in love with. A double wedding had been celebrated on the occasion, for Paquita, the foster sister of little Ines, had given her hand and heart to Inigo, Pedrille's cousin and chief and only waiter. Bombardos, it need hardly be said, is considerably disconcerted at the social position which the lawful queen of the Canaries has thus made for herself, and is at a loss how to render the ignorant peasant girl at all fitted for the exalted station to which she is destined. The method he adopts for repairing her want of education leads to complications that are not to the taste of the two bridegrooms, who wonder and are vexed at the almost perpetual absence of their young wives, who pass thirteen days of each fortnight at a distance from the inn, in company with their "uncle," Perez, the miller. Now, this supposititious relative is none other than Bombardos, who has naturally adopted a disguise for carrying out his plans. And if Ines and Pepita desert their husbands so continuously, the reason is that Bombardos has had them both enrolled among the gentlemen cadets of the guard, and it is only during the twenty-four hours of fortnightly leave accorded to the members of that gallant corps that the pair of wives can pay a brief, surreptitious, but, let us hope, consoling visit to their lords and masters. General Pataquès, Guzman's Warwick, has got wind of the existence of the late King's daughter, but the military college is, of course, the last place to which he would go in quest of her. The very excusable curiosity of the young ladies' husbands ultimately leads, however, to a catastrophe. They follow their spouses to the college, and Bombardos, in order to rid himself of them, has them shut up in a dressing-room, where they don uniforms to cover their escape, for the general assures them that, if taken, they will be shot. Pataquès, thanks to a couple of English female spies, at last finds out where Ines is hidden, and, as he is coming to hold a review of the cadets, it is evident that he will soon be able to hold the heiress to the throne in his power. Bombardos averts the impending disaster by substituting Pedrille and Inigo for their wives in the ranks, and when this trick only serves to put Guzman's minister more keenly on the scent, Paquita appears before him clad in royal robes and passes herself off for her foster sister. Pataquès thinks the best way of surmounting all difficulties will be to unite Guzman and Paquita, whom he takes for the Princess, in matrimony; and, besides, the minister would not be sorry to see the usurper fall in love with some other lady than his own wife, the King being a little too generous in his marked attentions to Madame Pataquès. Paquita pretends to assent completely to this scheme, but merely in order to allow Bombardos time for maturing a conspiracy, which bursts into complete success during a bull fight in the third act, when Ines shows herself and her husband—who had just killed the bull—to the people, who acclaim both in the most enthusiastic manner. Guzman takes his deposition in excellent part, being consoled, as he takes care to inform us, by the increased leisure he will now enjoy for paying his court to Madame Pataquès. As operetta plots go that of *La Princesse des Canaries* is to be classed among the more amusing. It is very lively, and therefore a good deal of drollery in the dialogue. M. Lecocq's music is remarkably flowing, and possesses popular qualities that will, I think, make it a favourite at the Folies-Dramatiques, perhaps also abroad. I believe he wrote the score in great haste, having begun and finished it since the production of *Le Cœur et la Main* four months ago. The work bears traces of this, chiefly through a lack of novelty; but the music is graceful and elegant, like all M. Lecocq produces. In the first act a bright chorus, and especially a village rondo, with a delightfully fresh refrain, are to be noticed; in the second, a highly comical buffo duet by the two generals created much laughter, and the two English women also sing a capital duet; a lively song for the Princess, a quadrille air, was, perhaps, the greatest success of the evening, and is certain to become popular, as will also a charming song for soprano in the third act, while the bull-fighter's couplets with their stirring refrain created great enthusiasm among the first night's audience. The interpretation is very satisfactory without being exactly brilliant. Madame Simon-Girard is, as usual, most pleasing as Ines, and is cleverly supported by Mdlle. Jeanne Andrée, a new comer, who made a very favourable impression by the manner in which she sings and acts the part of Paquita. As Pataquès, M. Delannoy, the veteran and clever comedian of the Vaudeville, whom I never supposed I should see in operetta, makes a not very good figure, and it is regrettable that circumstances compel an artist of such undoubted merit to have recourse to theatres like the Folies-Dramatiques or the Menus-Plaisirs, where he is quite out of his element. MM. Lepers (Bombardos), Simon-Max (Inigo), and Dekerval (Pedrille), deserve a word or two of praise, and the chorus is better than usual at this house. The orchestra, too, has made notable advance under the leadership of M. Joseph Luigini. The scenery is tolerable enough, but the costumes are shabby; in fact, the less said about the mounting the better, but *La Princesse des Canaries* is a success for all that.

Era July 17. 1864

AMUSEMENTS.

"The Queen's Mate" at the Tremont Theatre.

Marble's "Tuxedo" at the New Bowdoin Square Theatre.

Bill Nye's Comedy Sketch "The Cadi" at the Grand.

"The Queen's Mate," an adaptation from Lecocq's "Princess of the Canaries," was given last evening at the Tremont Theatre by the J. C. Duff Opera Company, and will be the attraction for the rest of the current week. The story of the libretto,—that of a princess who, disguised as a common country girl, by various intrigues finally becomes the queen,—is an old one, and in this case not particularly well connected. It, however, furnishes the opportunity for the traditional comic opera situations, solos and choruses, with the funny element and a topical song included.

Lecocq's music is not of his best, and there are some interpolations as a matter of consequence. Miss Helen Bertram is the prima donna of the company, and gave a spirited performance of the part of Anita. She has a good voice, but uses it from first to last in so ferocious a manner that one is in constant fear that the last straw is near at hand, and trembles for the consequences. Mr. Richard F. Carroll was the "Inego," and was discreetly and successfully funny with the material he had to work upon. Mr. John J. Raffael aided him as Pedrello in the mirth-provoking line.

Mr. W. H. Clarke as General Bombardos and Mr. Henry Stanley as General Patagnet, the chief conspirators, were both boisterous and lively, and Miss Gussie Cogan appeared in some incidental dancing that gained the applause of the audience. There was an Amazon march in the last act, with well executed evolution and handsome costumes. Mr. Carroll's topical song caught the house and Miss Bertram's song in the first act had to be repeated. Mr. Selli Simonson conducted and kept everything moving smoothly along. There was a good sized audience, and it was enthusiastic and good humored over the incidents of the performance. WARREN DAVENPORT.

THE TREMONT THEATRE.

Lecocq's "The Queen's Mate" as Given by the Duff Company.

Lecocq's operetta, "The Queen's Mate," was given last evening at the Tremont Theatre by the J. C. Duff Opera Company. The cast was as follows:

Pedrillo	Mr. J. J. Raffael
Inego	Mr. R. F. Carroll
General Bombardos	Mr. W. H. Clarke
General Patagnet	Mr. H. Stanley
Anita	Miss Helen Bertram
Inez	Miss Bettina Gerard

"The Queen's Mate" is an adaptation of Lecocq's "Princesse des Canaries," which was brought out at the Folies Dramatiques at Paris in 1883. During that year it was given 139 times. This run is difficult to understand; for in its original form the story is not very entertaining, and the music, as a whole, is not equal to the earlier work of the talented composer. The story of the Princess, disguised as a country girl, who, by intrigue and conspiracy, finally gains the crown, is an old one, and the librettists of this operetta found the subject already treated in "La Pretendante," a comedy by Sue and Gombaut. Their plot is made up of unconnected episodes, and, as is not uncommon in three-act operettas, the third act of the original drags painfully.

The French Muse of operetta is not unlike the Comic Muse of Congreve, as described by Thackeray: "A disreputable, daring, laughing, painted French baggage: a wild, disheveled Lais with eyes bright with wit and wine." When this Muse is clothed in foreign dress, she repents, and her sobriety becomes dullness. That is to say, when the blue pencil is freely used, so that Anglo-Saxon propriety may not be shocked, the plot is often apparently without a cause and the dialogue is flat. Then the adaptor comes with his irrelevant puns, and the actors introduce gags which defy space and time. Even the music suffers, according to the caprice of the singers or the conductor. There is a current superstition that the original finales are of little worth, and so in many cases we find in the place of the finale a waltz. This waltz is known as the patent, adjustable waltz, and it is sometimes called the Kerker finale, after the name of a well-known conductor, who is skilled in the adaptation or Kerkerization of foreign operettas. It is immaterial whether this waltz music is written or merely arranged by Mr. Kerker. The species of finale is well known. To further heighten the interest of the adaptation, a topical song is introduced or the soprano interpolates a popular English song of the salon order.

Now, "The Queen's Mate" is neither better nor worse than the majority of these adaptations. But the French operetta, even in its English dress, needs Gallic heels and Gallic tongues to make it a success. Miss Helen Bertram has many of the qualifications of the successful operetta singer. Her face and figure please. She is sprightly in her movements. She delivers her lines with dash. Her voice is agreeable and she sings in tune, although her method of producing tones cannot be praised, and it will work results disastrous to herself. Last evening she was the feature, the very life of the performance, and when she was not before the public, there was little to enjoy or to praise. Yet the applause of the audience was a contradiction of this statement, for the grand march in the third act, the topical song and the dancing of Miss Cogan met with apparent favor. So too the duet between the Generals was applauded, and yet it was sung and acted without due appreciation of its mocking spirit; for grave and ironical politeness was turned into a boisterous caricature. Mr Carroll, who was the jester of the evening, dealt in chestnuts before he sold them in the third act hard by the entrance to the amphitheatre. The chorus and the orchestra were under the too impassioned beat of Mr. Selli Simonson.

PHILIP HALE.

"Fremont"

* PROGRAMME. *

EVERY EVENING, At 8.	Week of Monday, April 4, 1892.	Matinees FAST DAY & SATURDAY at 2.

THE SUPERB LYRIC ORGANIZATION,

THE J. C. DUFF OPERA CO.

IN

THE QUEEN'S MATE

A Comic Opera, in Three Acts, by Chas. Lecocq.

CAST.

PEDRILLO	Mr. JOHN J. RAFFAEL
INIGO	Mr. RICHARD F. CARROLL
GENERAL BOMBARDOS	Mr. W. H. CLARKE
GENERAL PATAGUET	Mr. HENRY STANLEY
PRINCE GUZMAN	Mr. MELVILLE STEWART
HANS	Mr. CARL HARTBERG
JUAN	Mr. WM. SCHUSTER
ANITA	Miss HELEN BERTRAM
INEZ	Miss BETTINA GERARD
GOMEZ	Miss MINNIE DeRUE
INCIDENTAL DANCING BY	Miss GUSSIE COGAN

Broadway Theatre

Corner Broadway, Forty-first Street and Seventh Avenue.

Manager, - - - - - - - Mr. Frank W. Sanger

Practically Fireproof.
Thoroughly Comfortable.
Perfectly Ventilated.
Best Constructed and
SAFEST THEATRE IN THE WORLD.

Every Evening at 8 o'clock. Matinee, Saturday at 2 o'clock.

WEEK ENDING SEPTEMBER 1, 1888.

Grand revival of the original comic opera in 3 acts (adapted from the French), by Messrs. HARRY PAULTON, AUTHOR OF ERMINIE, AND MOSTYN TEDDE, ENTITLED,

The Queen's Mate

MUSIC BY CHAS. LECOCQ.

Presented by the

J. C. Duff Comic Opera Company.

THE CAST :

ANITA, foster sisters	Miss LILLIAN RUSSELL
INEZ, foster sisters	Miss AGNES STONE
GUZMAN, prince of Canary Islands	Mr. FREDERICK CLIFTON
PEDRILLO, inn-keeper	Mr. EDWARD LOWE
INIGO, husband of Anita	Mr. HARRY PAULTON
BOMBARDOS, rival generals	Mr. W. H. CLARK
PATAQUES, rival generals	Mr. J. H. RYLEY
TOPEZ, a Toreador	Mr. A. M. HOLBROOK
HANS, sentinel	Mr. F. CLIFTON
GOMEZ, sergeant	Miss VAN OSTEN
JUAN, miller's man	Mr. H LEONI

Chorus of Peasants, Courtiers, Cadets, Toreadors, etc.

MUSICAL DIRECTOR, for J. C. DUFF	Mr. JULIAN EDWARDS
STAGE MANAGER, for J. C. DUFF	Mr. JOHN E. NASH

ACT I.—Interior of Pedrillo's Post House in the Canary Islands.
(By Mr. H. E. Hoyt)
ACT II.—Hall in the Chateau of Galogardos.
(By Harley Merry)
ACT III.—SCENE 1.—The Market Place of Palmas.
SCENE 2.—The Lace Palace (copyrighted)
(A Fantasia by Hoyt)
Grand March of the Knights of San Jago.

The Ballet, March and Dances invented by Miss Rose Beckett.
Entirely new Costumes from original designs, by Mme. Martens and Assistants.
Wigs by Henry Helmen and Lietz.
Mechanical effects by Benson Sherwood and Assistants.
Properties by John Williams and Assistants.
Electrical and gas effects by James Stewart and Assistants.
The Opera prepared by the author, Mr. Harry Paulton.

The entire production under the personal supervision of Mr. JAS. C. DUFF.

HOLLIS—"THE QUEEN'S MATE."

Manager J. C. Duff brought his "Queen's Mate" company to the Hollis Street Theatre last evening, and gave his first performance here of the work which, in its original shape, was called "La Princess des Canaries," words by A. Duru and H. Chivot, music by Charles Lecocq. When Manager Grau brought Mlle. Aimee back to America, five years ago, he included this opera by Lecocq in his repertoire, and it was heard here at the Park Theatre in November, 1883; but in last evening's performance there was little to recall the previous hearing of it and much to prove the difference between the ideas of the audiences of Paris and those of American cities as to what is desired in such representations. It is said that M. Lecocq wrote the opera for a once celebrated queen of the Parisian stage who, like Aimee, in her later years, had more of dramatic than vocal ability, and the opera was given in its original shape with little success by Manager Grau's company, by reason of Aimee's failure to convert her American audiences to the opinions of her Paris constituents upon such matters as made the merit of the opera from a French standpoint. Messrs. Harry Paulton and Mostyn Tedde are to be credited with the book of "The Queen's Mate," and other aid has been had in adding to and subtracting from the original score to give the opera such a setting as would make it attractive to American audiences. The librettists of last evening's version have followed the story of the original book quite closely, and, although the lines are loaded down with many of Mr. Paulton's worst puns, the situations, incidents and business are, in the main, well calculated to give amusement and carry the opera through in a bright way from first to last. The usual freedom has been shown in interjecting the national and local events of today into the scenes of the original book, but the inconsistency of this action has become sanctioned by custom. The story of the opera has been told at length in these columns, and it only needs to be said that the action of the several scenes is caused by the attempts of the rival generals of the Prince of the Canary Isles to find and restore to the throne the long-lost daughter of the late king of that dominion. There is ample opportunity for spectacular display, and in last night's production the splendor of the stage setting, costumes and appointments quite equalled in attractiveness all the other elements of the production. The score of M. Lecocq has been added to by interpolating the ballad "Leave Me Not, Dear Heart," and a Spanish song and chorus by Jacobowski in the first act; a finale by Milloeker has been substituted for that in the original version at the close of the second act; and the pretty song "Entreaty," has been given a place in the last act, thus materially changing the character of the opera from what it was as given in Paris and by Mr. Grau's company in this country. Taking the opera as a whole, in the version of last evening, it must be accepted as a most enjoyable performance, and an immense audience gave unmistakable evidence of being highly entertained from the rise to the fall of the curtain. Manager Duff has certainly brought a company well equipped at all points to do justice to the music supplied from the various sources named, and the dramatic demands of the opera are equally well met. Miss Lily Post as Anita clearly led in the vocal honors of the evening, and her singing of the ballad "Dear Heart," as well as of the brilliant "Toreador's song," gained her enthusiastic applause. Miss Marie Halton, the Inez of the cast, was evidently not at her best vocally, but she sung her leading numbers in the opera and the song "Entreaty" with excellent taste and skill, and both the ladies gave highly satisfactory impersonations in the varied disguises they are called upon to assume in the action of the opera. Mr. Richard Golden, the Gen. Pataques, won high honors in the evening's work, and no better praise can be given him, or any more just estimate of his success be given, than to say that even M. Mezieres did not excel him in his conception or impersonation of this role. His acting was the very realization of the absurd character, and his dance in the second act was repeatedly redemanded. Mr. William McLaughlin, as Bombardos, gave him good support in the famous duet between the two generals in the second act, and this number was also redemanded. Mr. Harry Paulton, as Inigo, fails to prove a satisfactory comedian when he has to rely on his own dialogue; but there are scenes in the opera in which he is funny, very funny, and largely because these situations demand just that lack of all intelligent effort which appears to be his principal reliance to cause laughter. Mr. Edward Lowe, as Pedrillo, was hardly more acceptable, but both these comedians made a pronounced hit in the topical duet of the last act. The other members of the cast call for no extended comment, save that the trim figure and bright face of Miss Hattie Delaro, as the Sergeant of the Cadets, made a pleasing element in the several tableaux. The large chorus is made up of excellent voices, and the ensembles of the first and second acts were well sung. A large and excellent orchestra was led by Mr. Julian Edwards in a very capable fashion, and the gorgeous and intricate march of the final scene left a very pleasant impression of the success of the opera. "The Queen's Mate" will be the attraction at the Hollis Street throughout the week, with matinee performances on Wednesday and Saturday.

Courier "THE QUEEN'S MATE."

Manager Duff's opera company appear Hollis Street Theatre last week in "The Mate," a version of Lecocq's "La Princesse ries," made expressly for this company h Harry Paulton and Mostyn Tedde. The plot has been quite closely followed, and shows what might be called an adaptati American tastes—that is, a sort of go-as-y libretto in which local allusions, puns an inconsistencies are introduced. The cor composed of excellent artists, the spirited well sung, the orchestra is large, and t people and Amazons fill the s times so that, taking the opera in its e fairly ranks among the best of like produc in this city. Miss Lilly Post, as Anita, Marie Hatton as Inez, divided honors, sin good taste and skill. Mr. Richard Golden Pataques was deliciously absurd; in fact, interpretation of the opera, from a drama point, although Mr. Paulton's peculiar me forded much amusement. Mr. McLaugh hass voice of magnificent quality, and he on better opportunities than were afforded him bardos, to have scored a hit. Mr. Lorne, as was acceptable, and a neat hit of burlesque business was given by the gentleman wh the Sentinel. Miss Hattie Delaro made a ing Sergeant. The scenery, costumes a management are deserving of praise, and t march of the Knights of St. Iago was perf zling, as the army of armor clad Amazons the intricate marches. The orchestra was l able director, Mr. Julian Edwards. The remain one week longer at the Hollis Street

---

EVENING POST: NEW

May 3 1888

MUSIC AND DRAMA.

"THE QUEEN'S MATE."

During the past few years a comic op serving of the name has rarely been seen of the best that has been seen of late Princesso des Canaries," by Lecocq, wh produced for the first time here i with Aimée in the title rôle. This ope brought out for the first time in at the Broadway Theatre last night J. C. Duff Comic Opera Company, with book by Harry Paulton and Mostyn Tel christened "The Queen's Mate." The was filled with an appreciative audien many of the numbers were loudly reden The music sounded as bright and cat of old, and a few interpolated pieces we received. The libretto is full of brigh and there are many comical bits of l that are entirely new.

The action of the operetta is, as its c title indicates, in the Canary Islands. *G* the Prince, is reigning through the m tions of *Pataques*, one of his generals tries by every means in his power to p the Princess, *Inez*, whose claims are upl another general, *Bombardos*, from getti throne. *Inez* has a foster-sister, *Anit* does everything possible to aid her to her rightful position. Before the were aware of their rank, *Ine* married an innkeeper, *Pedrillo*, and *Ani* married his brother *Inigo*. They endeavor to keep their discovery a secret from their husbands until they shall have obtained their rights, and a number of laughable situations are the result. Finally the husbands discover their wives' positions, *Pataques* is defeated, *Guzman* abdicates, *Inez* comes to the throne, and the operetta reaches a happy conclusion.

"The Queen's Mate" serves to introduce to the New York public one of the best exponents of light opera it has had the pleasure of seeing in some time. Miss Camille Darville is a very pretty woman, with a good mezzo-soprano voice, and her acting is full of spirit. She scored an instant success, and firmly established herself in the favor of the audience, being recalled again and again after each song. Her solo in the first act and a Spanish air in the same act were capitally sung and acted. In the third act a very pretty air, "My Pleasant Home," was given in a charming manner. A duet with *Inez* in the second act, sung in broken English, was very pleasing, and Miss Darville showed how much she was capable of in the way of opera bouffe. She had all the *chic* of Aimée, with the added charm of a good, well-trained voice. Lillian Russell as *Inez* was spurred to extra efforts by the success of the newcom , and never sang so well. Her voice was in excellent condition, and she seemed to realize it. In the first act a romance, "That is all you will know," was well sung, but received the warmest applause for the song o Toreador in the third act, which certainly deserved it

Inigo was played by Harry Paulton i that should put to shame the many comedians of the operetta stage, and was a pleasure to see. He got all the fun there was out of his part without once overstepping the bounds between comedy and burlesque, or indulging in horse-play to raise a laugh. It would be well if all comedians of the operetta stage were to take a few lessons in his school. He was ably seconded by Frederick Darrell as *Pedrillo*, who sang his music fairly well. *Bombardos* and *Pataques* were played by W. H. Clark and J. H. Ryley in a capable manner. A duet between them beginning,

> My excellent friend *Bombardos*,
> My dearest and best *Pataques*,

had to be repeated several times. A solo for *Bombardos* with chorus accompaniment at the end of the second act was well done and very pleasing. *Guzman* was played as an exquisite by Harry W. Emmet, and the smaller parts were in competent hands.

The chorus was under the direction of Signor De Novellis, and sang in good time and tune. The costumes were bright and new and the scenery effective. The lace palace in the last act (Hoyt) was one of the most dazzling effects seen on the New York stage in many a year. The whole stage was taken up by it, and the usual march of the Amazons, with a hundred girls in silver armor, made a very pretty picture. In the rear of the stage a broad flight of stairs led up to an entrance fifteen feet from the floor of the stage; fifteen feet above that was another entrance, a flight of stairs leading down from it on each side to the broad flight; and a circular staircase in front on each side of the stage gave opportunities for marching and counter-marching rarely seen. At the end of the operetta the Amazons were massed upon the stairs, completely filling them, and with the principals in front, made a brilliant picture. Novel effects in electric lighting were to be seen. There has been no expense spared in mounting the operetta. It ought to, and probably will, have a long and profitable run.

First production in America of an original comic opera in 3 acts (adapted from the French), by Messrs.

HARRY PAULTON, AUTHOR OF ERMINIE, AND MOSLYN TEDDE,

ENTITLED:

THE QUEEN'S MATE

MUSIC BY CHAS. LECOCQ,

Broadway Theatre

Presented by the

J. C. Duff Comic Opera Company

May 1/88

THE CAST:

ANITA, wife of Inigo } foster sisters {	her first appearance here, Miss CAMILLE DARVILLE
INEZ, wife of Pedrillo } foster sisters {	Miss LILLIAN RUSSELL
GUZMAN, prince of Canary Islands	Mr. HARRY W. EMMET
PEDRILLO, inn keeper	Mr. FREDERIC DARRELL
INIGO, husband of Anita	Mr. HARRY PAULTON
BOMBARDOS } rival generals	Mr. W. H. CLARK
PATAQUES } rival generals	Mr. J. H. RYLEY
HANS, sentinel	Mr. FREDERICK CLIFTON
GOMEZ, sergeant	Miss HATTIE DOLARO
JUAN, Miller's Man	Mr. J. E. STILLE

Chorus of Peasants, Courtiers, Cadets, Toreadors, Etc.

SIGNOR DE NOVELLIS, Musical Director.

ACT I.—Interior of Pedrillo's Post House in the Canary Islands.
(By Mr. H. F Hoyt).
ACT II.—Hall in the Chateau of Galogardos.
(By Harley Merry).
ACT III.—SCENE 1.—The Market Place of Palmas.
SCENE 2.—The Lace Palace (copyrighted).
(A Fantasia by Hoyt).
Grand March of the Knights of San Jago.

The Ballet, March and Dances invented by Miss Rose Beckett.
Entirely new Costumes from original designs, by Mme. Martens and Assistants.
Wigs by Henry Helmen and Lietz.
Mechanical effects by Benson Sherwood and Assistants.
Properties by John Williams and Assistants.
Electrical and gas effects by Jas. Stewart and Assistants.
Stage Manager for Mr. Duff, Mr. T. E. Nash.
The Opera prepared by the author, Mr. Harry Paulton.

The entire production under the personal supervision of Mr. JAS. C. DUFF.

Hollis St. Theatre.

Between 781 Washington St. and 274 Tremont St.

ISAAC B. RICH.....Proprietor and Manager.

THE HANDSOMEST AND BEST VENTILATED THEATRE IN BOSTON.

PURE ATMOSPHERE!

The Entire Edifice Lighted by the EDISON INCANDESCENT LIGHT.

Week of Dec. 17th to Dec. 22d, 1888.

Curtain will rise every evening at 7.45. Matinees, Wednesday & Saturday at 2.

POSITIVELY LAST WEEK

Of the Original Comic Opera in Three Acts, adapted from the French by Messrs. HARRY PAULTON (author of Erminie), and MONSTYN TEDDE, entitled,

THE QUEEN'S MATE.

MUSIC BY CHARLES LECOCQ.

PRESENTED BY

J. C. Duff's Comic Opera Company.

THE CAST.

ANITA..... } Foster Sisters { ..... Miss LILY POST
INEZ..... } { ..Miss MARIE HALTON

GUZMAN, Prince of Canary Islands.....Mr. FREDERICK CLIFTON

PEDRILLO, Innkeeper.....Mr. EDWARD LOWE

INIGO, Husband of Anita.....Mr. HARRY PAULTON

BOMBARDOS.... } Rival Generals { .Mr. WILLIAM McLAUGHLIN
PATAQUES..... } { .....Mr. RICHARD GOLDEN

GOMEZ, Sergeant.....Miss HATTIE DELARO

TOPEZ, a Toreador.....Mr. HOLBROOK

HANZ, Sentinel.....Mr. HOLLAND

JUAN, Miller's Man.....Mr. LUCKSTONE

MERCEDES.....Miss ATHERTON

PAQUITA.....MISS MILLARD

PAOLA.....Miss HAWTHORNE

Chorus of Peasants, Courtiers, Cadets, Toreadors, etc.

SYNOPSIS OF SCENERY.

ACT I.—Interior of Pedrillo's Post House in the Canary Islands. (By Mr. E. H. Hoyt.)

ACT II.—Hall in the Chateau of Galogardos. (By Harley Merry.)

ACT III.—SCENE 1—The Market-Place of Palmas.

SCENE 2—The Lace Palace (copyrighted) (a Fantasia by Hoyt). Grand March of the Knights of San Jago.

GRAND CHORUS OF SELECTED VOICES.

AUGMENTED ORCHESTRA.

Musical Director..... } For { ..Mr. JULIAN EDWARDS
Stage Manager..... } J. C. DUFF { .....Mr. JOHN E. NASH

RÉPERTOIRE CHOUDENS.

LA Princesse DES CANARIES

Opéra-Bouffe en 3 Actes

DE

CHIVOT & DURU

MUSIQUE DE

CH. LECOCQ

PARTITION CHANT & PIANO

Pr. 19f net

THE WEEK.

A BRILLIANT PERFORMANCE.

THE production of "The Queen's Mate," music by Lecocq and libretto by Harry Paulton, the author of "Erminie," as the most responsible party, has been looked forward to with decided interest among lovers of comic opera, and particularly have the managers of other operatic attractions wondered what the result of its first performance would be.

Wednesday night last the superb new Broadway Theatre was the scene of a great stage triumph. "The Queen's Mate" was brought out by Mr. Duff on Mr. Sanger's stage with unexampled splendor. On this evening the glories of even the "Black Crook," "Excelsior," and other notable spectacles, seem to pale and fade away into insignificance. Nothing described in the "Thousand and One Nights" could ever equal in reality the towering scenes in the last act of "The Queen's Mate," with the procession of women in silver armor marching among the battlements and turrets, up the stairs and through the chambers of a castle so dazzling in its glitter that it seemed like some enchantment of a dream. It was a big achievement in stage art, and the scene painter, Mr. Hoyt, was called before the curtain and cheered loud and long. In the audience sat rival managers whose hearts exuded but little generosity. Their foe had come, the "Broadway" had launched itself out for a long season, and a million dollars' worth of stock put upon the market would find eager buyers. The one scene alone of the "Lace Castle" would save the piece.

But the whole is magnificently arranged. The choruses are larger than any ever before seen here in comic opera. The voices are good, and the costumes are splendid. As for the company, it is remarkably complete. It introduces a new comer—Camille Darville—who is sweet and graceful, reminding one of Carrie Burton, whose abrupt disappearance was regretted. She shares the honors with Lillian Russell, and as both parts are not only strong, but equally so, the opportunities for enjoyment can be readily seen. There ought not to be any rivalry between them except the friendly kind; and any petty jealousy excited because of an extra hand in the applause, would be very foolish. This is said *apropos* of the talk of possible war between them. Miss Darville's voice is light, but most agreeable, and she will have hosts of admirers. Miss Russell sang exquisitely this first night. Never has she appeared so well, so beautiful, or so bewitching. In the song of the bull-fight she reached a climax that could be envied by the majority of "grand opera singers," and was called for again and again, with loud "bravos."

Messrs. Ryley and Clark made a great hit in a duet which will be whistled and sung everywhere, and the author Harry Paulton in the comedy part gives much emphasis to many ingenious and funny lines. The libretto of "Erminie" is the best written of any we have had, and this quality Mr. Paulton has duplicated in "The Queen's Mate" by a really sensible addition to the beautiful melodies of Lecocq's opera.

The story has already been published in THE THEATRE; further details in the chronicling of the success of the whole affair will be given here another time.

Fileur.

MR. GRAU'S OPERA BOUFFE.

The opening of Mr. Maurice Grau's French opera bouffe season at the Fifth-Avenue Theatre last night was most agreeable in every respect. The house was crowded to its utmost capacity with a brilliant and distinguished audience. The opera presented was new, bright, sparkling, and undoubtedly successful from the rise of the curtain. The company was found to be strong and accomplished, and the general presentation of the opera good. Last of all, Aimée, whose peeps over the borders of propriety into the forbidden land that lies beyond made opera bouffe long ago the most denounced and most delicious of forbidden fruits—Aimée, with all her winks and kicks and nods and smiles, and her abundance of quiet suggestiveness—Aimée, for whom the dear public has sighed for four dark and dreary years—Aimée was there. She went away from us the acknowledged queen of her special line of performance, and the crown and the sceptre were only waiting for her to come back and wear the one and wield the other once more. Her special line of performance may not be the highest level of dramatic or lyric art, but even Julius Cæsar thought it a better thing to be first in a village than second in Rome; and Aimée is *facile princeps* in opera bouffe. The opera chosen for her reappearance, "La Princesse des Canaries," is not what is professionally known as a "star" play. It is not an opera in which one person can shine so as to shadow all others. It is, however, a good work for the display of the various talents of a large organization, and was wisely chosen by Mr. Grau for the opening of his season. It tells the story of the noble efforts and final success of General Bombardos in ousting from the throne a wretched usurper and placing in her rightful position a long-lost Princess. The libretto is the work of A. Duru and H. Chivot, and is so good that it carries us back in memory to the days of "La Belle Hélène." There has been nothing as funny in recent comic operas as the scene in the second act, in which the Princess Ines and her foster sister, Pepita, appear disguised as Englishwomen. The music, too, is charmingly bright and tuneful throughout. The chorus of gossips, the "Mon petit mari," the song of Ines, and the "Lauderira" in the first act are all very catching. The gem of the opera, however, is in the second act—a duet sung by Mezières and Duplan, beginning with the lines:

"Ce cher Général Bombardos!
Ce bon Général Pataquès!"

Words, music, and stage business combine to make this number pleasing. It was heartily redemanded last night, and is sure to become popular. The performance was an excellent one. Of Aimée it is unnecessary to say anything except that, while her voice is hardly what it was, it is still excellent for the purposes of opera bouffe and far better than Théo's ever was. Her acting is just what it always has been. Mlle. Augèle, as the Princess, was successful both in singing and acting. The performance of the English scene, in which she and Mlle. Aimée spoke bad English and French with an English accent, was a perfect bit of comedy. M. Clement Nigri returned after an absence of two years, and was seen to advantage as Pedrilla, husband of the Princess. M. Lary, a new-comer, is much the best tenor comedian whom Mr. Grau has ever brought over. The old favorites, Mezières and Duplan, were excellent as the two Generals. The chorus was strong and careful in its work, and the orchestra was unusually good. It is probable that "La Princesse des Canaries" will be performed for some time to come.

French Opera at the Park—Aimee.

Lovers of French opera enjoyed a rich and rare treat last evening at the Park Theatre, where Maurice Grau's company began a week's engagement by producing, for the first time in Boston, Lecocq's new opera bouffe, "La Princesse des Canaries." We say unhesitatingly that it is not surpassed in excellence by any opera bouffe with which we are familiar. Its dashing and sparkling music and irresistibly comical situations suffer no lapse of interest or enjoyment, the audience amused and delighted from beginning to the end. Of course it is [illegible] otherwise it would not be opera bouffe [illegible] is as follows: The King of the Canaries has been dead for a twelvemonth, and his [illegible] is disputed by two rival factions, one [illegible] General Pataques, the other by General [illegible] dos, each of whom has his particular [illegible] relative as a candidate for the throne. [illegible] claims that Prince Guzman, the [illegible] nephew, is the rightful heir; General [illegible] on the contrary, supports a daughter of [illegible] Inez, who is found to be married to a [illegible] Pedrille, an innkeeper by profession [illegible] cousin of Inigo, who is married to [illegible] foster sister of the lost princess. The [illegible] all about the real state of affairs, [illegible] bands nothing. In the first act a [illegible] sonages, including Mme. Pat[illegible] whose charms the general confes[illegible] promotion in several armies is di[illegible] Pedrille's house. In the second all a[illegible] the Galagardos, whither Pepita and [illegible] been summoned by a note from [illegible] warning them of a conspiracy. The [illegible] rather more hurriedly than usual, a[illegible] the twenty-four hours every fortu[illegible] they are generally allowed to [illegible] their husbands, they are given [illegible] minutes, appearing in the co[illegible] cadets—why, we are never told. [illegible] comes a series of other travesties, e[illegible] apotheosis scene of a bull-fight, where [illegible] is proclaimed by Pedrille, costumed a[illegible] and all are made gay and happy. The [illegible] the libretto fit each other as closely as [illegible] Sullivan's, and are woven together [illegible] ingenuity. It is doubtful if any com[illegible] existence can show four duets so re[illegible] this respect as that of Pepita and Ine[illegible] of the first act, that of the two gener[illegible] beginning of the second act, that of [illegible] Inez immediately following, and that [illegible] and Inigo at the beginning of the third [illegible] solos do not equal the concerted mus[illegible] some of these are musical product[illegible] means to be despised. It must be said [illegible] that the words of some of the songs are [illegible] broad, even judged by a French stan[illegible] roles of Pepita and Inez were taken by [illegible] vating Aimee and the stunning Angele [illegible] whom had been here for seve[illegible] The former has pretty nearly [illegible] ever voice she once had, th[illegible] she can out-sing Théo, the bouffe star [illegible] son; but her acting, if anything, is mo[illegible] piquant and graceful than ever. Ang[illegible] commanding presence a voice of rea[illegible] she, too, has improved in her acting. The two were at their best last night in the second act, where they appear together in the guise of prim and proper English girls. Their make-ups are funny in the extreme, the costumes being of semi-æsthetic cut and color, and the wigs being blonde and hanged with long and regular curls, hanging straight down the cheeks. They sing a duet in which broken French is interspersed with English words and slang phrases, burlesque the manners of English girls with perfect art, and create a scene which keeps the audience for several minutes in a prolonged roar of laughter. Another highly ludicrous situation is created by those inimitable comedians, Mezieres and Duplan in their duet of the two generals. No description could begin to do it justice, so we attempt none. Mlle. Delorme was an excellent Catarina, and Nigri, Lary and Guy (the last two new-comers) did highly creditable work in their respective roles of Pedrille, Inigo and Guzman. In fact, the whole performance was wellnigh perfect, so far as acting was concerned. Tonight "La Mascotte" and a packed house.

FRENCH OPERA AT THE PARK.

Mr. Grau's company gave their opening performance at the Park Theatre last evening, in the hearing of a large and interested audience. "La Princesse des Canaries" of M. Lecocq—text by MM. Duru and Chivot—was presented on this occasion for the first time in Boston. The work does not deserve and will not repay elaborate analysis. Among M. Lecocq's musical compositions it stands midway, not reaching up to his best attainment nor falling to his meanest. It is a very trivial affair considered as music, and in its loftiest moments touches nothing better than the light saccharine sentiment of the "*De mon cœur*" couplets of *Inez*. In gay tripping measures it abounds, and if one feels like beating time with his sole upon the floor of the parquette, the "Princess of the Canaries" will give him occupation for about half the time of every performance. The most vivaciously melodious numbers, or those which most impress the listeners in that kind, are the trio "Pif, paf," in which a pirate's sanguine occupation is humorously indicated; the duo between *Pedrille*, as a seller of cocoa, and *Inigo*, as a seller of cakes, which is a rather infantile style of music, to be sure, and *Pepita's* "Chanson du Toreador," which is really brilliant and bewitching. The strongest and most striking piece of humorous music in the opera is the duo of the two generals in the second act, which in its significance recalls some of Offenbach's best work. The scene is laid in the Canary Islands, and the story mixes a little romance with its extravagance, dealing with the fortunes of a lost princess, *Inez*, who is led back to her throne with many adventures and disguises, taking with her the humble husband whom she had espoused in her rusticity, and being aided and accompanied to the foot of the throne by her foster-sister, who also has a bucolic mate. The text is quite clever, after the author's familiar fashion, and after a pattern which is entirely conventional in opera bouffe. Compared with most of its kind "The Princess of the Canaries" is clean and decent, on the whole. Of course, it has passages to which adjectives of another sort are to be applied, and occasionally it descends to a dirtiness as nasty as the most hardened devotee of its school could desire.

The performance of the work, dramatically considered, is very good. M. Mezières leads with his assumption of *General Pataques*, one of those military and matrimonial imbeciles of which opera bouffe has produced so vast a crop; but M. Mezières, as usual, gives his assumption a striking individuality as well as humorous richness. Mlle. Aimée is much thinner than of old in figure, and her voice is so thin that it seems just on the point of disappearing. Her acting is as characteristically funny and varied as ever. Her part is that of *Pepita*, the foster-sister of the princess, and the rougher and thicker-skinned of the two. The assumption abounds in humor, and reaches its maximum of drollery in a scene where the dress and speech and manner of a prim Englishwoman are burlesqued in the familiar mode of the French stage. Mlle. Aimée's sprightliness stands in good stead at every moment, and even helps to the point of making her seem able to sing without a voice. The musical triumph of the evening is achieved by Mlle. Angele, whose voice, though nasal and harsh in many tones, is full, strong and respectably well-managed. Mlle. Angele was received and treated at once as a favorite. None of the other impersonations is poor, the best being M. Duplau's *General Bombardos*, and M. Lary's *Inigo*, Mr. Negri's *Pedrille*, and Mlle. Delorme's *Catarina* being almost equally good. The chorus showed familiarity with its work, and the orchestra, though very rough at times, are to be credited with a fair performance. Tonight "La Masotte" will be given.

Advr Nov 6, 83

[CORRESPONDENCE OF THE GAZETTE.]

NEW YORK, Sept. 13, 1883.

I don't know whether I was the more pleased or pained at the re-entrance of Mademoiselle Aimee at the Fifth Avenue Theatre on Monday night. Of all the opera bouffe singers who visit this country, Aimee is decidedly my favorite. People who don't like her vivacity call it "horse-play," but I think that is just their way of trying to show that they like Marie or Theo, because they think they are more refined. Perhaps they are, but they have not half the life nor half the art of holding an audience that Aimée has. It has been four years now since this frolicsome bouffer was seen in New York. Four years added to the life of a woman when she reaches the age of Aimee make a difference. There is a saying popular in France that a woman is no older than she looks. Aimee four years ago looked a possible thirty. On Monday night she looked more than four years older than that. To tell the truth, she didn't look well at all. She has lost flesh; but flesh is not all she has lost—she has lost her voice! To be sure, she never had a great deal, and voice is not necessary to an opera bouffe prima donna; but she had quite enough for the purpose, and knew how to use it. She still knows how to use it, but there is very little left to use. However, Aimee without a voice and with her art is much more attractive to me than any of those other French opera singers that Mr. Grau has brought over here. I noticed the other evening that, often without saying a word, just by a roguish expression of her face, she could put the whole audience in a roar—and it was a pretty big audience, too, one of the largest I have seen since last season. I was surprised to see so many fashionable people present. I thought that most of the men and women of fashion were still at their country places, but there were so many out on Monday night that those who were not there were hardly missed. Aimée's appearance was heartily welcomed, and her every movement was watched with that expression of eager anticipation which is always to be seen on the face of an Aimee audience. She is still as vivacious and cunning as ever, and has that magnetism about her which keeps the whole audience together. When Aimee is playing, everybody on the stage is playing with her, is interested, and does his or her best; but I have never seen comic operas drag more than when Paola Marie is the prima donna. Yet Marie has a much better voice than Aimee ever had, and is a very pretty woman, but she has neither dash nor byplay. The new opera, "La Princesse des Canaries," is bright, but not as bright as the best bouffe operas either in music or libretto. That inimitable pair, Mezieres and Duplan, appeared in roles which, while they did not put them at their best, suited them so far as they went, and they made the most of them. I don't know so well matched a team in any company. The minute they come upon the stage the audience settles itself into a broad grin. They made a genuine hit in a little song, in which they salute each other by name, shaking hands in time to the music, and each expressing his dislike of the other over the other's shoulder. Another little bit which was received with great applause was the appearance of Aimee and Angele as the Blondes misses d'Albion. If this is the French idea of English women I am not surprised that they are not particularly popular in France. The two actresses were dressed in the same style, with short, skimp skirts, high puffed sleeves, and a profusion of blonde curls, with a turban perched on the top of them. Aimee looked for the world like Becky Sharp, and I expected every minute to see her hurling a copy of Johnson's Dictionary into the orchestra. Angele, having only been in this country once before, and being, if possible, even more thorough-going a Parisian than Aimee, only spoke one or two words of English in this part. But Aimee delivered herself of quite a lengthy sentence with much fluency. Angele has grown as stout since she was here as Aimee has grown thin, and she looked perfectly enormous in her boy's clothes, a costume always becoming to Aimee. I heard a great many regrets expressed throughout the house that Aimee had come to the end of her voice, and a great many words of admiration for the clever way in which she used what was left. But the general opinion seemed to be that so long as Aimee herself was there it did not matter much whether there was any voice. A new entrance has been made to the Fifth Avenue Theatre opening out into Broadway through an arched hall-way. It is quite imposing, with its carved ceilings and gorgeous red velvet carpet. The most striking thing, however, about it is the row of spittoons which flank each side from door to door.

A New Operetta by Lecocq.

"La Princesse des Canaries," an opéra bouffe, in three acts, libretto by MM. Chivot and Duru, and the music by Charles Lecocq, was presented last Friday night, the 9th, at the Folies Dramatiques, Paris. The piece obtained what is claimed in dramatic parlance a "*succès d'estime.*" The libretto in this case is generally feeble, without invention and without wit. The music is agreeable, but not one of the best scores of Lecocq. The plot of the work is as follows:

The scene is laid in a small village in the neighborhood of Palmas, the capital of the Canary Islands. In this village two marriages take place on the same day—that of the tavern keeper, *Pedrillo*, and that of his cousin, *Inigo*. They wed two girls of the village, *Pedrillo* the charming *Inez*, and *Inigo* the sprightly *Pepita*, foster sister of *Inez*. These two marriages—love marriages—promise to be very happy, but it comes to pass that the day after the wedding a mysterious stranger asks to speak with *Inez* and *Pepita*, and after this conversation the two women declare to their husbands that they are forced to leave them immediately, but promise they will return in a fortnight.

The second act passes in the chateau of Galugardos, which is a military school for young cadets. *Pedrillo* and *Inigo* manage to get in there. After a series of amusing and numberless adventures they again find their wives, at first in the uniforms of soldiers and stoutly maintaining that they are men, and next as romantic and eccentric Englishwomen. The husbands try to make them acknowledge them, but they are repulsed, repudiated and finally imprisoned.

Among the various musical numbers which compose the partition the following are deserving of special mention:

In the first act a lively and highly-colored introduction with the couplets of the *Maître de Poste:* the chorus of the gossips, a veritable musical *coquetage;* a buffo trio, very lively and animated: the couplet, "Il faut garder quelque chose pour son future mari;" a finale, in which is introduced a village rondo of a most original character. In the second act the song of the *Consigne;* a very remarkable quintet; the buffo duet of the two generals; the song of the two Englishwomen, and the finale, in which is introduced the song of the *Princess of the Canaries.* In the third act a buffo duet, full of spirit; a charming love duet, and lastly, the song of the *Toreador*, a musical gem.—*Herald.*

MUSIC IN PARIS.

La Princesse des Canaries, writes our correspondent on February 16, is another triumph for M. Lecocq and the clever librettistes, Messrs. Duru and Chivot. Conspirates being the topic uppermost in the French mind at present it is not surprising to find that the principal characters in the new operette are persons who wish to get possession of the government of one of the Canary Islands. The king of the island has died without leaving any legitimate successor. But before dying he confided to one of his faithful followers, General Bombardos, the fact that he had a daughter, whose mother was a peasant, to whom he wished to leave his crown rather than to his nephew Guzman. The General starts off in search of Inès who, not knowing of her gentle birth, has just married an honest farmer named Pedrille, whom she adores; her foster-sister Pépita has married Pédrille's cousin,

Inigo. While Bombardos is looking up Inès, another soldier, General Pataquès, proclaims the Prince Guzman as king. Bombardos finds Inès on the day after her marriage, and he is puzzled at first to know how to make the people accept this peasant girl for Queen. He decides that Inès and Pépita shall quit their husbands at once, and enter the cadet school, where General Pataquès will not think of looking for them. Every two weeks they are to have twenty-four hours' leave of absence to visit their husbands. These honest farmers are much puzzled by the long absence of their wives and follow them to the school. In order to get rid of Pedrille and Inigo Bombardos locks them up in the clothes room, where they put on the uniform of the cadets. By this disguise they can more easily escape, for the General has told them they will be shot. Pataquès learns that the princess and her sister are at school and he appears there to take possession of the pretender. Instead of taking her he seizes the two husbands, believing they are the two sisters in disguise. When he discovers his mistake he seizes Inès, but all at once Pépita appears in court dress and the old General carries her off instead of the real pretender. Pataquès believes that he has found a way out of the difficulty of the succession to the throne; he will make Guzman marry Pépita, whom he supposes to be Inès. Pépita pretends to agree to this in order to give Bombardos time to organize a conspiracy, which is to break out at the bull fight given in honor of the marriage of the Prince. Disguised as matadors the conspirators enter the arena. Pedrille gives the signal by holding up his sword after he has killed the bull. Inès then shows herself to the people and presents her husband. She is proclaimed Queen, and Guzman is obliged to console himself as best he can. The libretto is very bright, and although complicated the piece is very cleverly unravelled. Political allusions abound and are very much relished. Lecocq's talent seems to be as fresh as ever. The music which he has written for this operette is bright, lively and charming; like all this master's work it is carefully done. In the first act there is a chorus full of life and spirit "Les cornes, les cornes"; the couplet sung by Inès, "De mon cœur vous êtes le maître" are full of grace, and so is a village rondo in the same act. In the second act the duet of the two Generals "Bonjour, Général Bombardos," and a song by two English spies "Nous avons vu sur notre route des Allemands plein de choucroute" are very much applauded; a pretty romance, sung by Pépita, "en l'admirant, mon cœur se gonfle," and a romance of the Princess of the Canaries are the other remarkable morceaux. In the third act the song of the "gateaux" and that of the flower girl are very successful; the couplets sung by Pédrille, as the matador, and the song of Pépita, "Voilà comment gouvernera la Princesse des Canaries" are two pieces which are worthy of being mentioned. In short *La Princesse des Canaries* is a capital piece both in words and music. It is very well played at the Folies-Dramatiques. Madame Simon-Girard and Mlle. Jeanne Andrée are the two sisters, and they not only sing well, but they resemble each other in their personal appearance.

PARK THEATRE. Mr. Maurice Grau's French Opera Company had a very cordial welcome to Boston at the Park Theatre last night, the audience filling the house in every part, while many persons had to be contented with standing room. The opera presented was a work by Lecocq, entitled "La Princesse des Canaries," and entirely new here. The libretto, by MM. A. Duru and H. Chivot, is rather uninteresting as a whole, but contains some bright dialogue, which was well approved by the principals. The music is, as a rule, very pleasing, abounding in melody, and including several numbers delicious in their humor, especially a duet for the two comedians, Mezieres and Duplan, each of whom personated a most preposterous military officer holding the rank of General. This duet, and another of a comical character between MM. Nigri and Lary, were the most favored numbers in the work so far as the good will of the audience went, though Mlle. Angele won an encore by a very pleasing song and Mlle. Aimee, who was warmly greeted on her first appearance here in four years, seemed to give satisfaction in all that she did. Aimee is as piquant as ever, but her voice is leaving her, a fact that was becoming very apparent on her last visit. She manages to make much of it still, however, and makes up abundantly by her clever acting for all her shortcomings as a vocalist. Mlle. Angelo, a favorite of two years ago, will prove herself still such, and retains to a marked degree the qualities of her voice which are allied with good histrionic ability. Of Mezieres and Duplan, and of M. Ducos, who also appeared, it is only necessary to say that they fully sustained the excellent reputations they have made here in former seasons. M. Lary, the new tenor sings well and is an excellent comedian, and M. Nigri is also deserving of commendation. The company includes a good though not large chorus, and the music is well directed by M. Lagye. This evening Aldrian's opera "La Mascotte" will be performed.

THE FRENCH OPERA.

A brilliant close was brought to a very successful engagement by the performance of the Grau French opera company at the Park Theatre on Saturday evening. Lecocq's sparkling opera, "Le Cœur et la Main," which hithorto had been known here by the presentation of an English version by the Standard Theatre company of New York, at the Boston Theatre last season, was on this occasion produced here in its original form. Promising as was the impression of the opera as given by the English-speaking company's representation of it, the performance of the original version by native French players more than confirmed that impression. The delicious tunefulness of the opera was made more strikingly apparent than before, and its humorous possibilities in speech and action, barely suggested before, were on this occasion shown to be such as to give the piece a very honorable rank among its kind. The original text also proves to be quite innocent as judged by the French opera bouffo standard, and the performance offered nothing "to bring the blush to the cheek of the young person," though the "young person's" more sophisticated chaperon might discern here and there points of equivocal suggestiveness. The performance, artistically considered, was delightful at almost every point, in spite of the fact that Mlles. Aimée and Angele and M. Mezières were not included in the cast. Mlle. Fouquet assumed the part of *Michaela*, and in spite of the prima donna's infelicities of voice and stage manner she displayed such vocal skill and acted with so much of the characteristic French zeal and vivacity that she won very marked favor. M. Nigri's impersonation of *Gaetan* was almost a model in every way. Musically it may well be compared with Mr. George Sweet's memorable assumption of the same rôle, while dramatically it was better than Mr. Sweet's by reason of its superior masculine sturdiness and its keener humorous insight. M. Duplan, in the part of *The King*, was as deliciously droll as ever, and M. Lary, the *Morales* of the cast, played and sang with admirable effect. One of the neatest and most artistic pieces of eccentric character-acting that has been seen here in opera bouffe for many a day was furnished by the *Musquitos* of M. Guy. The woodeny stiffness and primness and official self-importance of this military functionary were set off with great unction, and at the same time with scrupulous regard to consistency. It was capital, and made a pronounced hit. Mlle. Buisson made a charming *Josepha*, the lesser personages of the play were satisfactory, and orchestra and chorus acquitted themselves with unwonted success—all elements, in a word, conspiring to give the performance unusual brilliancy, even as compared with this company's work in the earlier performances of the week.

Lecocq's latest opera-bouffe, "La Princesse des Canaries," will be the opening work of Mr. Grau's French Opera-Bouffe Company at the Fifth Avenue Theatre, Mlle. Aimée appearing in the title rôle. The scene of this opera is laid in a small village in the neighborhood of Palmas, the capital of the Canary Islands. In this village two marriages take place on the same day—that of the tavern-keeper, Pedrillo, and that of his cousin, Inigo. They wed two girls of the village, Pedrillo the charming Inez and Inigo the sprightly Pepita, foster sister of Inez. These two marriages—love marriages—promise to be very happy, but it comes to pass that the day after the wedding a mysterious stranger asks to speak with Inez and Pepita, and after this conversation the two women declare to their husbands that they are forced to leave them immediately, but promise they will return in a fortnight. The second act passes in the château of Galagardos, which is a military school for young cadets. Pedrillo and Inigo manage to get in there. After a series of amusing and numberless adventures they again find their wives, at first in the uniforms of soldiers and stoutly maintaining that they are men, and next as romantic and eccentric Englishwomen. The husbands try to make them acknowledge them, but they are repulsed, repudiated, and finally imprisoned. Among the various musical numbers which compose the partition, the following are deserving of special mention: In the first act a lively and highly colored introduction, with the couplets of the Maître de Pose; the chorus of the gossips, a veritable musical *coquetage*; a buffo trio, very lively and animated; the couplet, "Il faut garder quelque chose pour son future mari;" a finale, in which is introduced a village rondo of a most original character. In the second act the song of the Consigne; a very remarkable quintet; the buffo duet of the two generals; the song of the two Englishwomen, and the finale, in which is introduced the song of the Princess of the Canaries. In the third act a buffo duet, full of spirit; a charming love duet, and, lastly, the song of the Toreador, a musical gem.

FOR THE WEEK OF NOV. 5 TO NOV. 10.

ABBEY & SCHOEFFEL - - - - - PROPRIETORS

Also, Managers of the NEW METROPOLITAN OPERA HOUSE and the GRAND OPERA HOUSE, New York, the LYCEUM THEATRE, London, and the American tours of the CHRISTINE NILSSON GRAND ITALIAN OPERA COMPANY and HENRY IRVING.

EVENING PERFORMANCES AT 7.45.
SATURDAY MATINEES AT 2.

THE PRESENT WEEK ONLY.

MR. MAURICE GRAU'S
NEWLY ORGANIZED
FRENCH OPERA COMPANY,
COMPRISING
MLLE. MARIE AIMÉE,
MLLE. FOUQUET, MLLE. ANGELE,
AND OTHER WELL-KNOWN AND POPULAR ARTISTS.

THIS (MONDAY) EVENING, NOVEMBER 5th, 1883.
FOR THE FIRST TIME IN BOSTON,

La Princess des Canaries.

Opera Bouffe, in Three Acts and Four Tableaux. Libretto by MM. CHIVOT and DURU. Music by CH. LECOCQ. Produced with entirely New Costumes, Scenery and Accessories, and the following

—CAST—

PEPITA.....MLLE. AIMÉE
INEZ, her first appearance in four years.....Mlle. ANGELE
CATARINA, her first appearance in two years.....Mlle. DELORME
FIRST GOSSIP.....Mlle. BUISSON
SECOND GOSSIP.....Mlle. VALLOT
A P ASANT.....Mlle. DE WITT
A CADET.....Mlle. LESCOT
GENERAL PATAQUES.....M. MEZIERES
GENERAL BOMBARDOS.....M. DUPLAN
PEDRILLE, Innkeeper and Postmaster, his first appearance in two years. M. NIGRI
INIGO, his Cousin, his first appearance in America.....M. LARY
GUZMAN, Prince of the Canaries, his first appearance in America....M. GUY
SERGEANT CLEOPHAS.....M. DUCOS
A MILLER BOY.....M. VINCHON
A NOBLEMAN.....M. TROUVE
Lords and Ladies of the Court, Toreadors, Peasants, Flower Girls, Populace, Soldiers, Servants, Sixteen Cadets, in Travestry.

The Scene is laid in Great Canary. The First Act in a village several leagues from Palmas, the capital of the Great Canary. The Second at the Chateau of Galagardos. The Third in the vestibule of the Arenas at Palmas.

ACTING MANAGER AND TREASURER	For Maurice Grau's Opera Co.	M. A. DURAND
STAGE MANAGER		M. V. MERLE
MUSICAL DIRECTOR		M. A. LAGYE

Tuesday	LA MASCOTTE
Wednesday	BOCCACCIO
Thursday	LA FILLE DE MME. ANGOT
Friday	LA JOLIE PARFUMEUSE
Saturday Matinee	LES CLOCHES DE CORNEVILLE
Saturday Evening	LE CŒUR ET LA MAIN

Aimée at the Park.

Reading Advertiser

Mr. Grau's company gave their opening performance at the Park theatre last Monday evening, in the hearing of a large and interested audience. "La Princesse des Canaries" of M. Lecocq—text by MM. Duru and Chivot—was presented on this occasion for the first time in Boston. The scenery is laid in the Canary Islands, and the story mixes a little romance with its extravagance, dealing with the fortunes of a lost princess, *Ines*, who is led back to her throne with many adventures and disguises, taking with her the humble husband whom she had espoused in her rusticity, and being aided and accompanied to will give him occupation for about half the time of every performance. The most vivaciously melodious numbers, or those which most impress the listeners of that kind, are the trio "Pif, paf," in which a pirate's sanguine occupation is humorously indicated; the duo between *Pedrille*, as a seller of cocoa and *Inigo*, as a seller of cakes, which is a rather infantile style of music, to be sure, and *Pepita's* "Chanson du Toreador," which is really brilliant and bewitching. M. Mez- the foot of the throne by her foster-sister, who also has a bucolic mate. The text is quite clever, after the author's familiar fashion, and after a pattern which is entirely conventional in opera bouffe. Compared with most of its kind "The Princess of the Canaries" is clean and decent, on the whole. Among M. Lecocq's musical compositions it stands midway, not reaching up to his best attainment nor falling to his meanest. In gay tripping measures it abounds, and if one feels like beating time with his sole upon the floor of the parquette, the "Princess of the Canaries" ières leads in the performance of the work, giving his assumption a striking individuality and rich humor. Mlle. Aimée is thinner in figure, and nearly vanished in voice, but her acting is as good and as funny as ever, even helping her to seem able to sing without any voice. Mlle. Angèle achieved the musical triumph of the evening. The other parts were creditably filled.

On Tuesday evening, Mlle. Aimée appeared in "La Mascotte," and with great success Although the company is, in places, vocally weak, the play was acted in a manner artistic, and with a vigor that no English company can hope to equal. Mlle. Aimée was at her highest as *Bettina*: M. Mezieres was wonderfully funny as the Prince, and the other parts were well done.

On Wednesday "Boccacio" was presented with Mme. Jeanne Fonquet, from the Grand Opera, Paris, in the title role. Mme. Fouquet and Mlle. Angèle, also in the casts, played with much brilliancy and success. Last evening the company appeared in "La fille de Madame Angot, with Mlle. Aimée in the title role.

A NEW OPERA BY LECOCQ.

(By Cable to the DRAMATIC NEWS.)

PARIS, February 11.

A large audience gathered at the Folies Dramatiques on Friday night to witness the first production of Lecocq's new opera-bouffe, entitled La Princesse des Canaries. The libretto is the joint production of MM. Chivat and Duru, and is rather dull, pointless and hackneyed. Nevertheless the work achieved a moderate success, due entirely to the bright music of the favorite composer, which, however, is not as good as some of his earlier works. The artists to whom the representation was entrusted acquitted themselves creditably, while the *mise-en-scene* was all that could be desired.

Theatre des Folies Dramatiques
LA
PRINCESSE
des Canaries
Opéra Bouffe en 3 actes.
DE
CHIVOT ET DURU
MUSIQUE DE
Ch. LECOCQ
Paris, CHOUDENS Père & Fils, Editeurs,
265, Rue St Honoré, (Près l'Assomption)
Propriété pour tous pays
Droits réservés
Imp. Fouquet, Paris

AVIS AUX DIRECTEURS.

Pour les villes où il est impossible de constituer un orchestre complet, nous avons fait arranger pour petit orchestre, de sept à dix musiciens et piano, les principaux ouvrages de notre répertoire.

Ces arrangements faits d'après les grandes partitions de nos auteurs, assurent au public la reproduction exacte des représentations parisiennes.

CHOUDENS

PÈRE et FILS.

Nous prévenons les administrations théâtrales que conformément aux lois[1] et aux traités passés avec nos auteurs,[2] nous interdisons l'exécution de notre répertoire, soit pour des représentations données au piano, soit avec une orchestration qui ne serait pas celle de l'auteur.

CHOUDENS

PÈRE et FILS.

---

[1] Aucune représentation et exécution totale ou partielle d'œuvres dramatiques, et de compositions musicales, ne peut avoir lieu que du consentement formel et par écrit des auteurs ou de leurs representants.

LOI du 31 JANVIER 1791: Arrêt de Cour 11 AVRIL 1853

Tout directeur, tout entrepreneur de spectacle, toute association d'artistes qui a fait représenter sur son théâtre des ouvrages dramatiques, au mépris des lois et règlements relatifs à la propriété des auteurs, est puni d'une amende de cinquante francs au moins, de cinq cents francs au plus, et de la confiscation des recettes. (CODE PÉNAL)

[2] Les Théâtres de France et de l'Étranger ne pourront représenter le présent ouvrage qu'après avoir traité avec les éditeurs CHOUDENS.

LES AUTEURS.

NOTE DES AGENCES.

Les directions théâtrales et les Théâtres forains ou ambulants, sont prévenus que les traités qu'ils passent avec la société des auteurs et compositeurs dramatiques, ou avec la société des auteurs, compositeurs et éditeurs de musique, ne leur donnent aucun droit sur la musique qui est la propriété des éditeurs.

(Traduction réservée)

LA

PRINCESSE DES CANARIES

Opéra bouffe en trois actes, paroles de MM. Duru et Chivot, *musique de* M. Charles Lecocq, *représenté, pour la première fois, au théâtre des Folies-Dramatiques le 9 février 1883.*

Directeur : M. Gautier. — Secrétaire : M. Alfred Delilia.

Les Folies-Dramatiques donnaient la première représentation d'un ouvrage inédit, *la Princesse des Canaries*, de MM. Duru, Chivot et Lecocq, juste au moment où on s'occupait beaucoup dans Paris du manifeste du Prince Napoléon.

Le prétendant venait d'être coffré avec tous les honneurs dus à son rang; ses amis se démenaient; la Chambre, toujours logique, déclarait que le Prince Napoléon étant coupable il fallait de toute nécessité expulser la famille d'Orléans. M. Fabre apparaissait à l'horizon, le général Thibaudin était Dieu; une grande gaîté régnait sur tous les visages.

Cette première arrivait à point pour se trouver en pleine actualité et les gens qui sortaient de cette représentation se demandaient avec angoisse si Mme Simon-Girard avait eu raison de vouloir renverser la République et si le Prince Napéolon n'avait pas eu tort de s'en aller chanter des couplets sur la scène des Folies-Dramatiques. Le jour où la politique n'affectera plus les gens les plus sensés, elle n'aura

plus de raison d'être. Le vrai président de la République, c'est le docteur Blanche.

Essayons néanmoins de nous y retrouver.

Le général Bombardos est resté fidèle à la mémoire de défunte S. M. le roi des Canaries.

Le général Pataquez lui, est tout dévoué au gouvernement de Guzman, l'usurpateur.

L'un a perdu sa place, l'autre s'est fait une position; ces deux dévouements s'expliquent

Mais le dit Guzman, prince folâtre, ne se sert guère de son prestige souverain que pour subjuguer les femmes; entre autres, l'épouse légitime du susdit général Pataquez.

Mais si le général Bombardos conspire, c'est qu'il a quelque chose à mettre sur le trône de son ancien maître. Ce quelque chose n'est autre qu'une jeune paysanne, fille naturelle du feu roi, et à qui, par testament, le trône des Canaries doit légitimement revenir.

Par malheur, l'héroïque général n'a retrouvé la prétendante que le lendemain du soir où elle avait épousé un brave cabaretier, le nommé Pedrille. La noce avait été double d'ailleurs, car Pepita l'amie et la sœur de lait d'Inès, avait épousé également Inigo, l'ami de Pedrille.

Le genéral n'en a pas moins accompli son devoir. Il a tout révélé aux deux jeunes femmes et les a emmenées conspirer avec lui, au nez et à la barbe des deux maris que les fugitives se sont engagées à venir revoir toutes les quinze nuits.

Au fond, cette situation rend les deux époux passablement ridicules. Tout

le monde se moque d'eux dans le village et. comme leurs femmes sont justement attendues ce jour-là, ils sont décidés à avoir avec elles une explication catégorique.

Mais ni Pepita, ni Inès, ni le général déguisé en meunier ne veulent leur accorder le moindre éclaircissement. De plus, les conspiratrices se voient forcées de fuir rapidement avant le coucher du soleil. C'en est trop pour les maris qui, grâce à un renseignement surpris par hasard, prennent le parti de savoir à quoi s'en tenir.

Et nous voilà dans le château de Galagardos, où le général Bombardos dirige une école de jeunes cadets. C'est là que le complot doit éclater. Mais le général Pataquez a fini par se douter de quelque chose. Son arrivée est

signalée. Il faut que la princesse et sa sœur de lait échappent à ses investigations.

Heureusement, ce bon Pataquez avait envoyé en avant deux espionnes anglaises. Ces deux aventurières ont été enfermées dans une cave. Ce sont leurs costumes qu'endossent Pepita et Inès puisque l'uniforme des cadets qu'elles avaient porté jusqu'alors ne suffit plus à les protéger.

Pataquez arrive. Il interroge ses espionnes qui, naturellement, le bafouent

avec ardeur. Mais tout danger n'est pas conjuré, car le général ennemi sait le nombre des cadets. Il en manquerait deux si.....

Si les deux maris n'étaient pas arrivés bien à propos dans le château de Galagardos. Emprisonnés pour cause d'invasion, ils ont voulu fuir : ils n'ont rien trouvé de mieux que de revêtir des costumes de cadets qu'ils ont trouvé dans le vestiaire. Et les voilà forcés de prendre dans les rangs des jeunes militaires la place laissée libre par leurs épouses.

Il va de soi que Pataquez, qui a du flair, pointe droit vers Pedrille et Inigo qui, pour lui, ne peuvent être autre chose que la princesse et sa sœur de lait.

Cette erreur ne peut durer longtemps. Pataquez va chercher du renfort. Il sait que la princesse est là, il la lui faut. Et tout serait encore perdu sans Pepita qui se fait passer pour sa chère maîtresse et se laisse emmener à la cour.

Au troisième acte, nous sommes dans l'antichambre de l'arène où la course de taureaux va avoir lieu. Guzman s'est amouraché de la fausse princesse et ne demande qu'à l'épouser pour mettre un terme aux dissensions politiques. Ça ne fait pas du tout l'affaire de Pepita qui n'a pas cessé d'aimer son Inigo et qui n'éprouve pas encore le besoin d'avoir deux maris. Elle est sans nouvelle de la vraie princesse. Enfin celle-ci arrive déguisée en bouquetière.

Elle révèle à Pepita le plan du général Bombardos. Le peuple est prévenu, l'usurpateur est condamné. Le signal de la révolte doit être donné par celui qui tuera le taureau. Entre temps, Inès et Pepita auront changé de costume et la princesse des Canaries remontera sur le trône de son père.

C'est ainsi que les choses se passent. Les maris étant encore venus rôder par là, déguisés en marchands de brioches et de coco, on en profite pour les habiller en toréadors. Si bien que c'est Pedrille qui, sans le savoir, donne le signal de l'émeute à laquelle il devra une femme et une couronne inamovibles.

Pataquez est dégommé, Bombardos rentre en possession du ministère de ses rêves, Guzman reste avec la femme du général sur les bras et les deux couples n'ont plus aucune raison pour ne pas être très heureux.

Telle est rapidement racontée, cette pièce dans laquelle les travestissements jouent un rôle des plus compliqués. Néanmoins, c'est clair d'un bout à l'autre et, sauf le troisième acte qui traîne un peu, c'est gai et amusant. On a reproché à la *Princesse des Canaries* de ressembler un peu trop à la *Prétendante* d'Eugène Sue et Goubaud, mais il me paraît bien difficile de mettre au théâtre une situation qui n'ait pas déjà été exploitée.

C'est d'ailleurs la mode depuis quelque temps. Les critiques, qui aiment à faire preuve d'érudition, mettent, avec un plaisir cruel, le doigt sur les

ressemblances dont on abuse dans les œuvres nouvelles. Comme je crois impossible de renouveler la nature et de créer d'autres sentiments que ceux qui, ayant toujours existé, ont toujours été exploités, il n'y a plus qu'une chose à faire : renoncer au théâtre.

Je ne pense pourtant pas que cette combinaison doive absolument faire le bonheur des critiques.

M. Charles Lecocq a écrit sur ce scénario une série de couplets à deux voix dont plusieurs sont réussis.

Il est rare, en effet, qu'un personnage chante seul. Tous les morceaux sont exécutés par Inès et Pepita, ou bien par Pedrille et Inigo, ou bien encore par les généraux Pataquez et Bombarbos. Reste à savoir si quand les chanteurs vont deux par deux, ça fait le même effet que pour le labourage.

Parmi ces nombreux duos, il faut citer les couplets d'entrée (par Inès et Pepita), la ronde de Psyché (par Inès et Pepita), le duetto des Anglaises (par Inès et Pepita), la chanson des marchands (par Inigo et Pedrille), les couplets des généraux (par Pataquez et Bombardos). N'oublions pourtant pas le joli final du premier acte, la chanson de la princesse et les couplets de la bouquetière.

Quant à la chanson du toréador, je crains bien que la reprise prochaine de *Carmen* ne lui fasse un tort énorme.

L'interprétation de *la Princesse des Canaries* peut également se juger par couples.

MMmes Simon-Girard et Jeanne Andrée représentent, celle-ci la princesse, celle-là sa sœur de lait. Toutes deux m'ont paru gentilles en paysannes, crânes en cadets, comiques en anglaises, ravissantes en bouquetières et majestueuses en princesses. Mlle Jeanne Andrée, qui est une débutante, doit se montrer satisfaite d'avoir été immédiatement placée de pair avec Mme Simon-Girard à laquelle la faveur du public est acquise depuis longtemps.

Le mari de la sœur de lait, c'est M. Simon Max; le mari de la reine (ri de la reine) c'est M. Dekernel.

M. Dekernel arrive de Cluny où il jouait les Dupuis sous la direction Taillefer. Il marche à la suite du mari de Mlle Girard, comme Mlle Jeanne Andrée marche à la suite de la femme de M. Simon Max. Lui non plus n'a pas été jugé inférieur à son camarade, qu'il fût, en sa compagnie, paysan, cadet, marchand forain ou toréador.

Aux deux généraux, maintenant.

Le général Pataquez, c'est M. Delannoy, le Delannoy du Vaudeville, qu'on remplacera difficilement dans de nombreuses créations. M. Delannoy, sans engagement, s'est réfugié dans l'opérette : il y apporte une finesse et des

nuances de comédie qui jurent un peu avec le ton jovial de la maison. Un tel avatar est regrettable, moins encore pour M. Delannoy que pour d'autres.

M. Lepers représente le général Bombardos avec conscience et entrain. N'oublions pas de mentionner Mme Brigitte Aubry (Catarina), M. Guy (Guzman), M. Bartel (le sergent Cléophas) : non plus que Mlles Dolnay, Roger, Falsonn, Largini, Muller qui font triompher sous le coquet uniforme des cadets la fo-orme, chère à Brid'oison.

Les décors sont bien. L'auberge du premier acte est signée Daran ainsi que le château du deuxième acte et le toril du quatrième tableau. Le décor du troisième acte est de M. Nézel.

Quant aux costumes ils sont de Stop; c'est tout dire. Stop est un charmant dessinateur et, comme l'a dit le poète :

« Toujours la dessinature embellit la beauté ! »

FRIMOUSSE.

LA PRINCESSE DES CANARIES

OPÉRA-BOUFFE EN 3 ACTES.

Représenté pour la première fois le 9 Février 1883 sur le Théâtre des Folies Dramatiques.

✳

Personnages	*Artistes.*	*Personnages.*	*Artistes.*
Pépita	Mme SIMON-GIRARD.	**Le général Pataquès**	Mr DELANNOY.
Inès	— JEANNE ANDRÉE.	**Le général Bombardos**	— LEPERS.
Pédrille	Mr DEKERNEL.	**Inigo**	— SIMON-MAX.

Le sergent Cléophas ..... BARTEL.

Un Paysan – Un Meunier – Un Seigneur.

✳

Pour toute la Musique, la Mise en Scène, le droit de représentations,
s'adresser à Mrs CHOUDENS PÈRE et FILS, Éditeurs-Propriétaires de LA PRINCESSE DES CANARIES, pour tous pays.

Page.

OUVERTURE ..... 1.

ACTE I.

1. INTRODUCTION ..... *Ah! quel bon vin!* ..... 9.
   COUPLETS ..... *Hôtelier et maître de poste* ..... (Pédrille) ..... 14.
2. CHOEUR ..... *Ah! pauvre Inigo* ..... 21.
3. CHOEUR ..... *Les voilà!* ..... 28.
   COUPLETS ..... *Mon petit mari* ..... (Inès, Pepita) ..... 31.
4. ROMANCE ..... *De mon cœur vous êtes le maître* ..... (Inès) ..... 44.
5. TRIO ..... *Pour elles c'est un jour de fête!* ..... (Pédrille, Inigo, Bombardos) ..... 46.
6. COUPLETS ..... *Comm' tout's les femm's* ..... (Pépita) ..... 56.
7. FINAL ..... *Plaisir délectable* ..... 60.
   RONDE DE PSYCHÉ ..... *Il y avait dans un village* ..... (Pépita) ..... 70.

ACTE II

ENTR'ACTE ..... 88.

8. CHOEUR ..... *Marchons d'un air conquérant* ..... 92.
   COUPLETS MILITAIRES ..... *Si dans un beau jour de bataille* ..... (Bombardos) ..... 98.
9. QUINTETTE ..... *Général la corvée est faite* ..... (Inès, Pépita, Pédr. Inigo, Bomb) 103.
10. CHOEUR ..... *Une étrange nouvelle* ..... 125.
    COUPLETS DES GÉNÉRAUX ..... *Bonjour général* ..... (Pataquès Bombardos) ..... 130.
11. DUETTO DES ANGLAISES ..... *Nous avons vu sur notre route* ..... (Inès, Pépita) ..... 134.
12. CHOEUR DES CADETS ..... *Rataplan, rataplan* ..... 142.
13. COUPLETS ..... *En l'admirant mon cœur* ..... (Pépita) ..... 144.
14. FINAL ..... *Sans crainte et sans aucun danger* ..... 146.
    CHANSON DE LA PRINCESSE ..... *On a souvent des embarras* ..... (Pépita) 156

ACTE III.

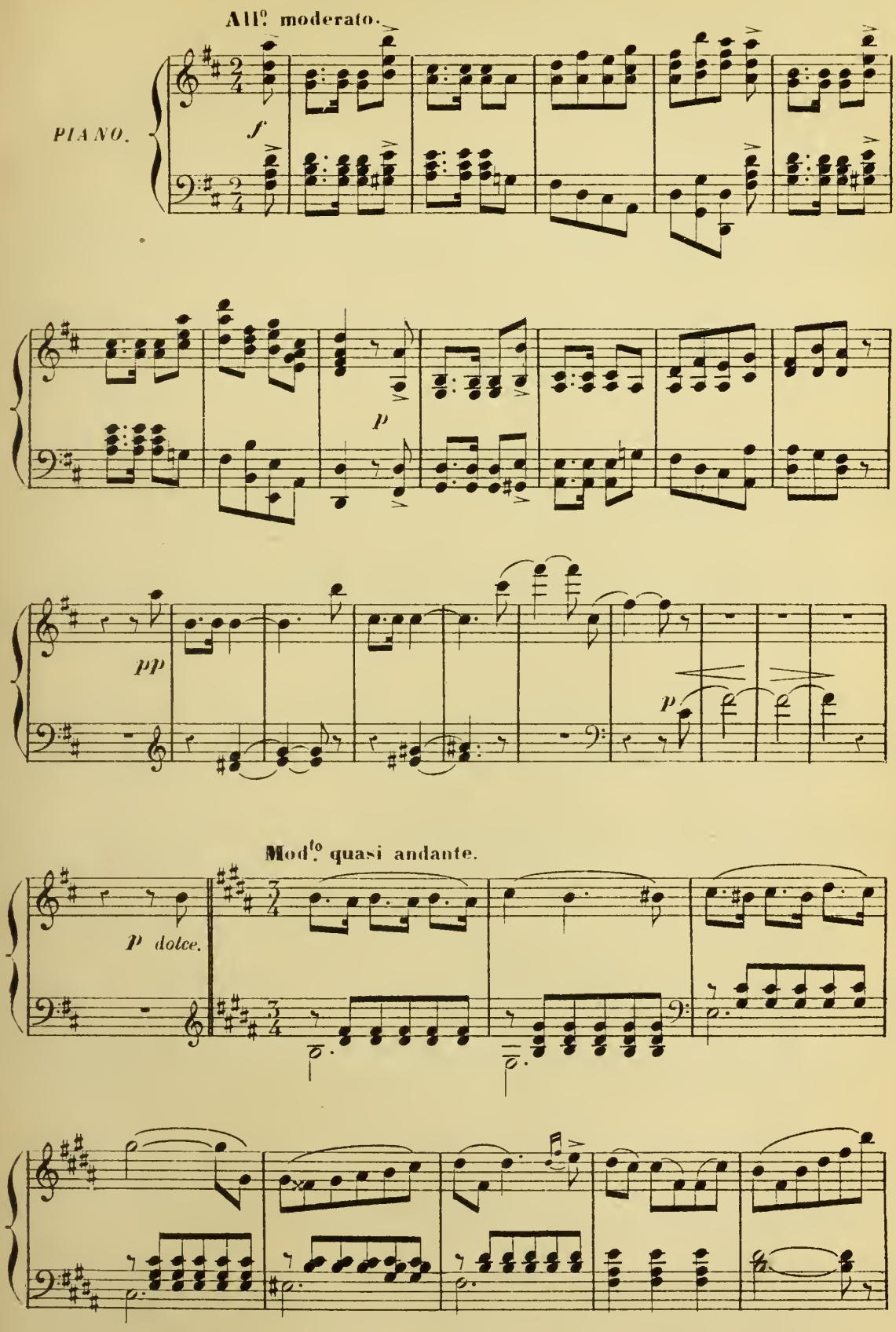
ENTR'ACTE ..... 171.

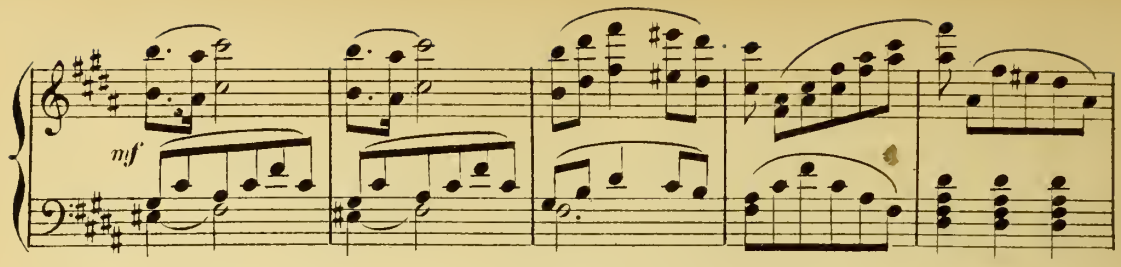
15. CHOEUR ..... *Nous voici tous* ..... 176.
16. CHANSON DES MARCHANDS ..... *Accourez à ma boutique* ..... (Inigo, Pédrille) ..... 182.
17. CHOEUR ..... *Voici de belles roses* ..... 188.
    COUPLETS DE LA BOUQUETIÈRE ..... *Les fleurs que nous admirons* ..... (Inès) ..... 190.
18. DUO ..... *C'est mon nom* ..... (Inès, Pédrille) ..... 192.
19. COUPLETS ..... *J'étais contente de mon sort* ..... (Pépita) ..... 200.
20. MARCHE DES TORÉADORS ..... 203.
21. SCÈNE ..... *Le sort de votre souveraine* ..... 208.
    CHANSON DU TORÉADOR ..... *Qu'il est fier* ..... (Pépita) ..... 210.
22. FINAL ..... *Oui nous triomphons* ..... 216.

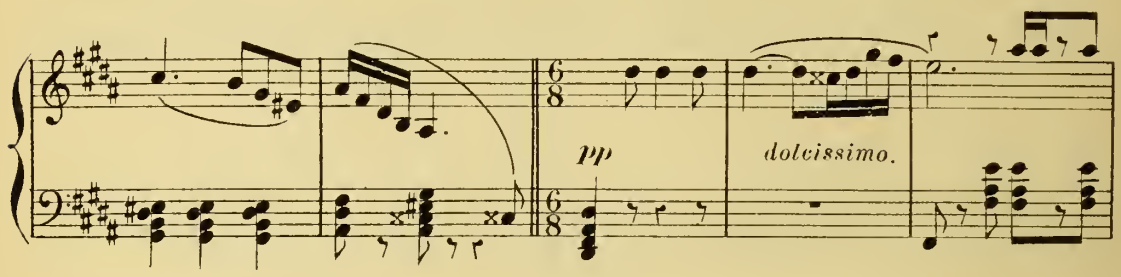
— Paris, Imp. Fouquet, rue du Delta, 26. —

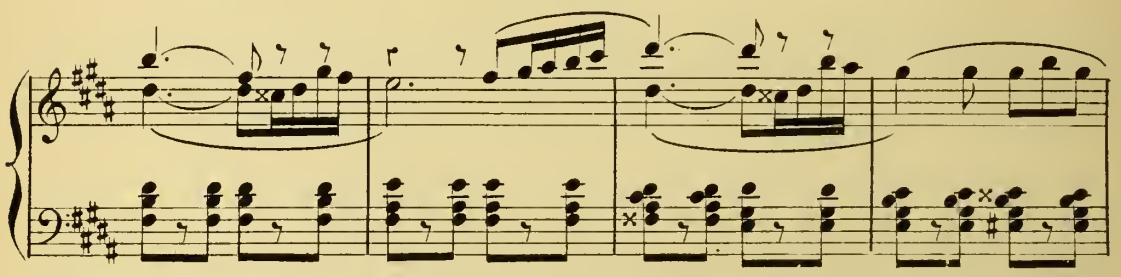
Baudon Gr

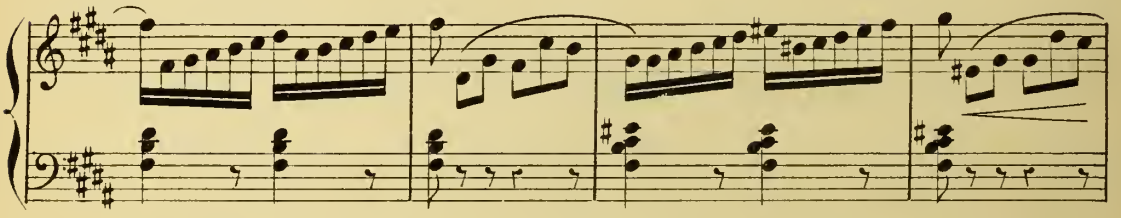
OUVERTURE.

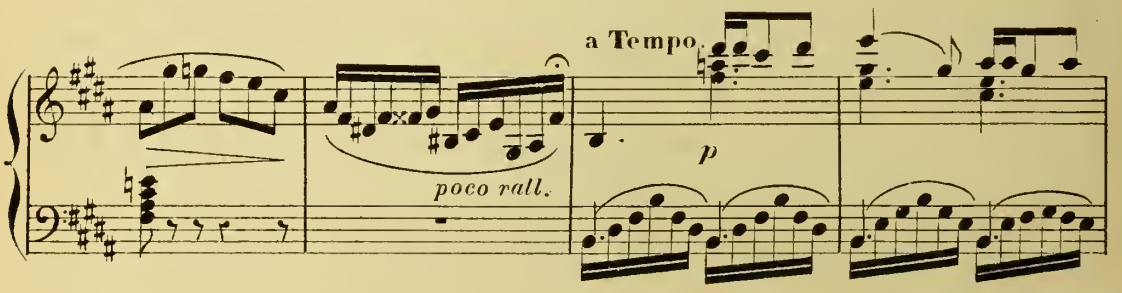


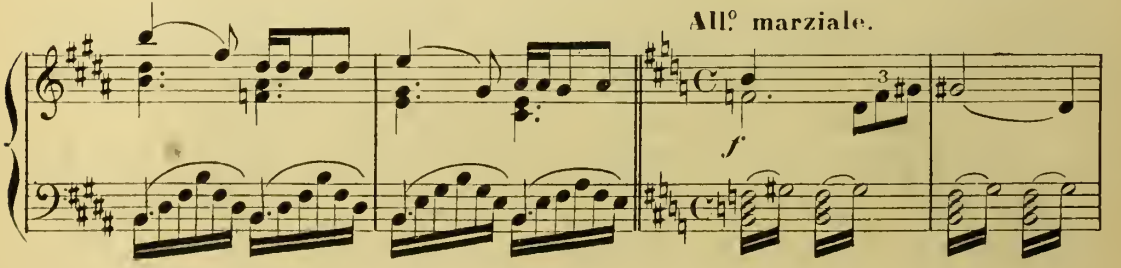

mf

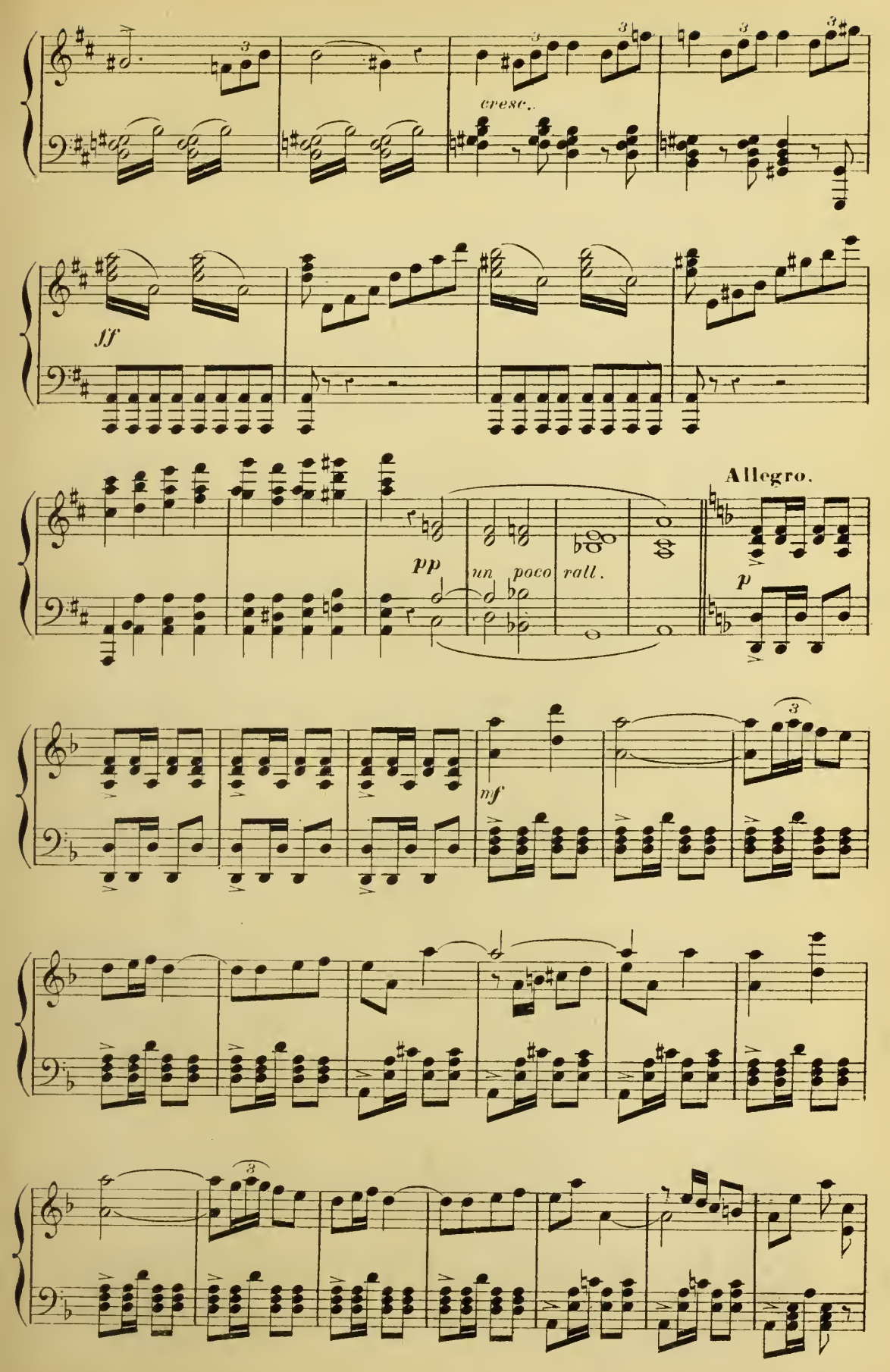

pp
dolcissimo.

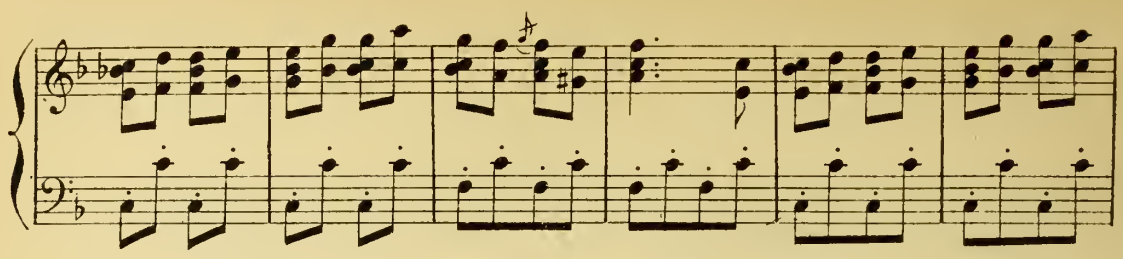


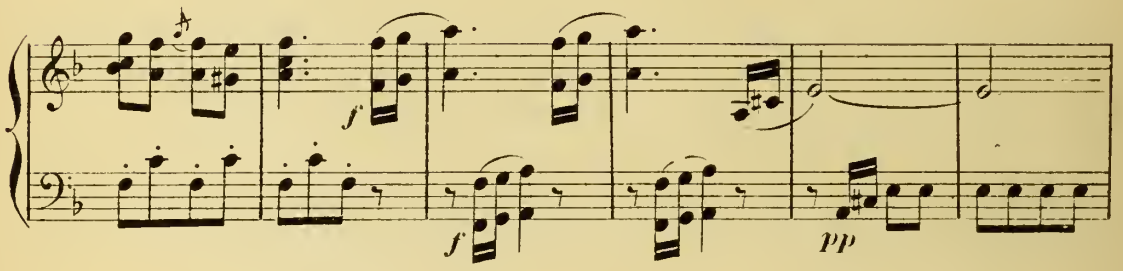


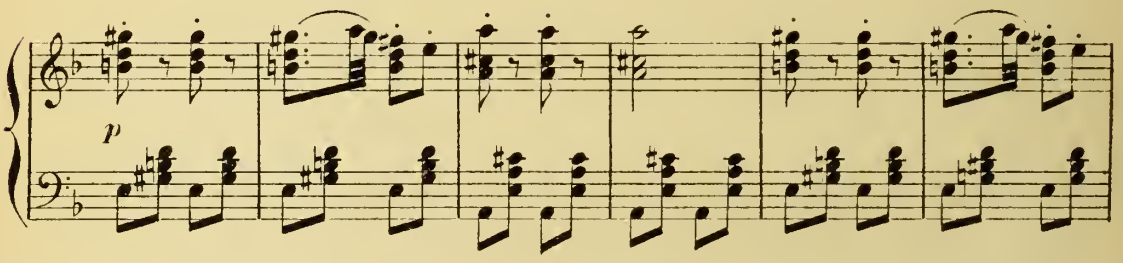

a Tempo
poco rall.
p

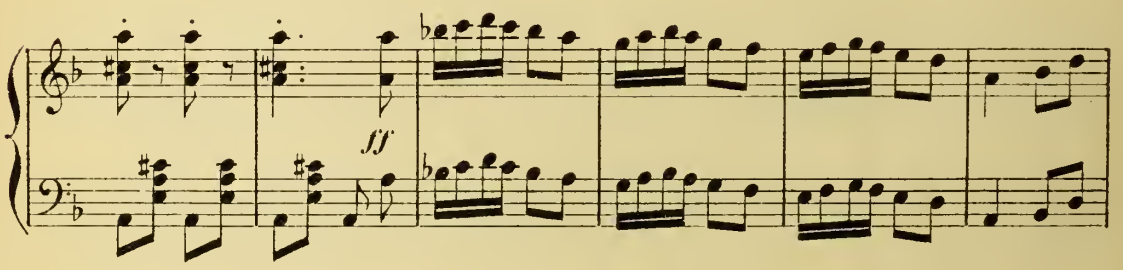

All.º marziale.
f

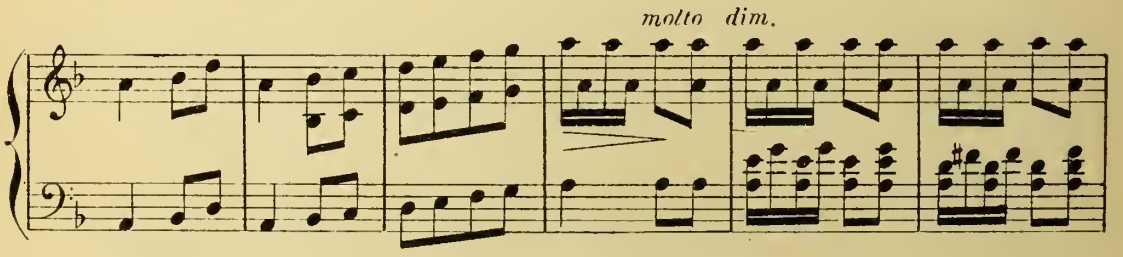

cresc.
ff
pp
un poco rall.
Allegro.
p
mf

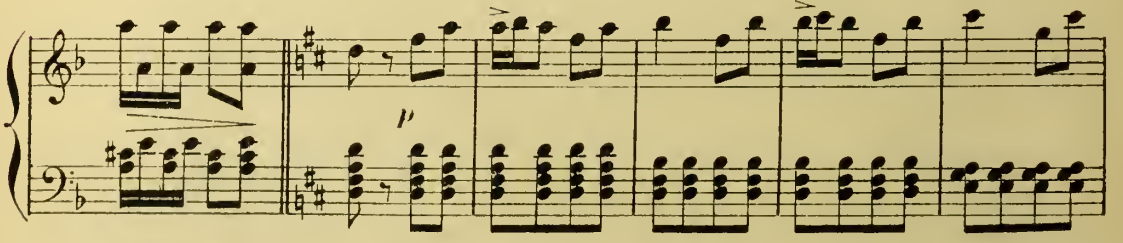


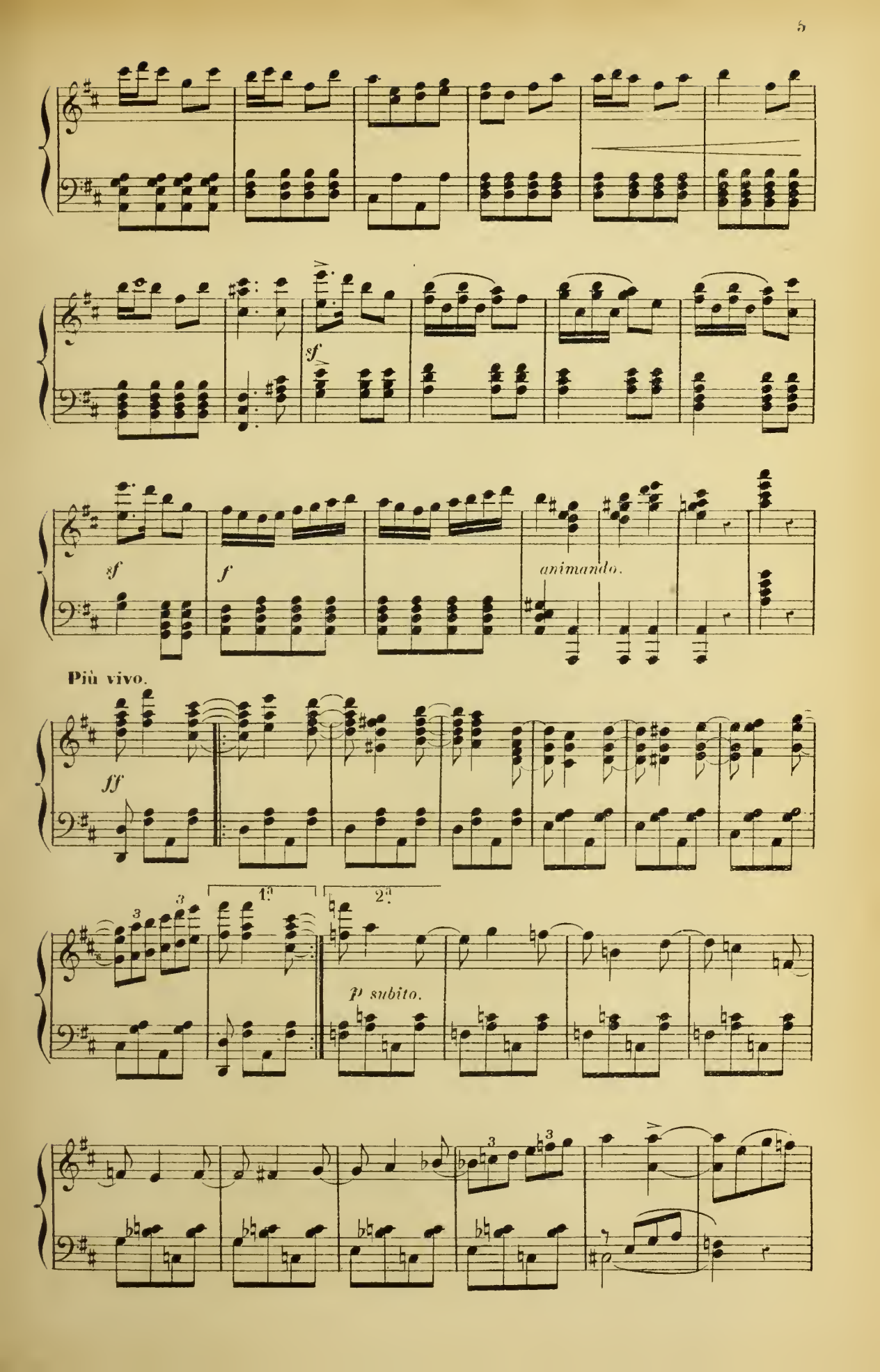

f
f
pp

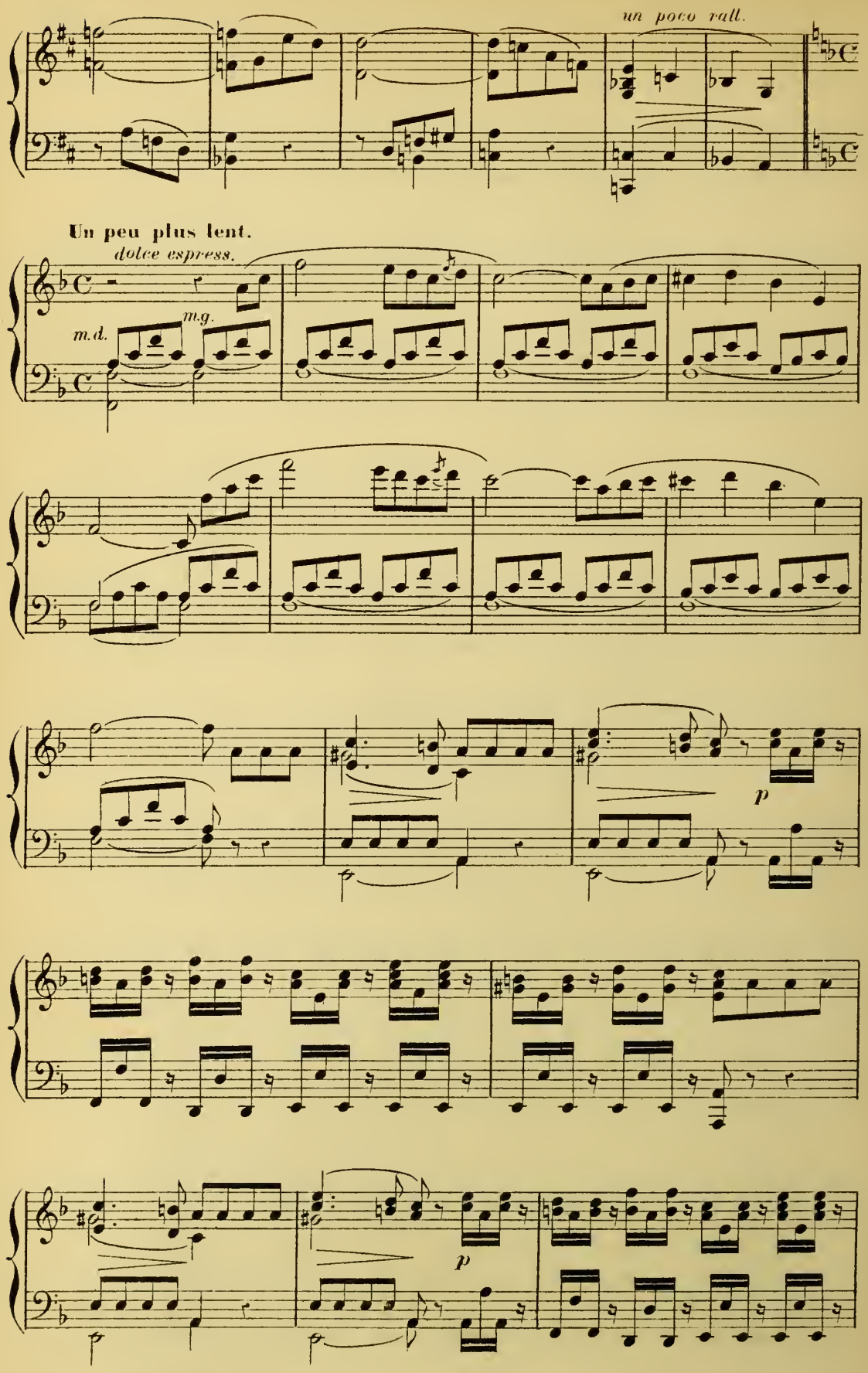

p

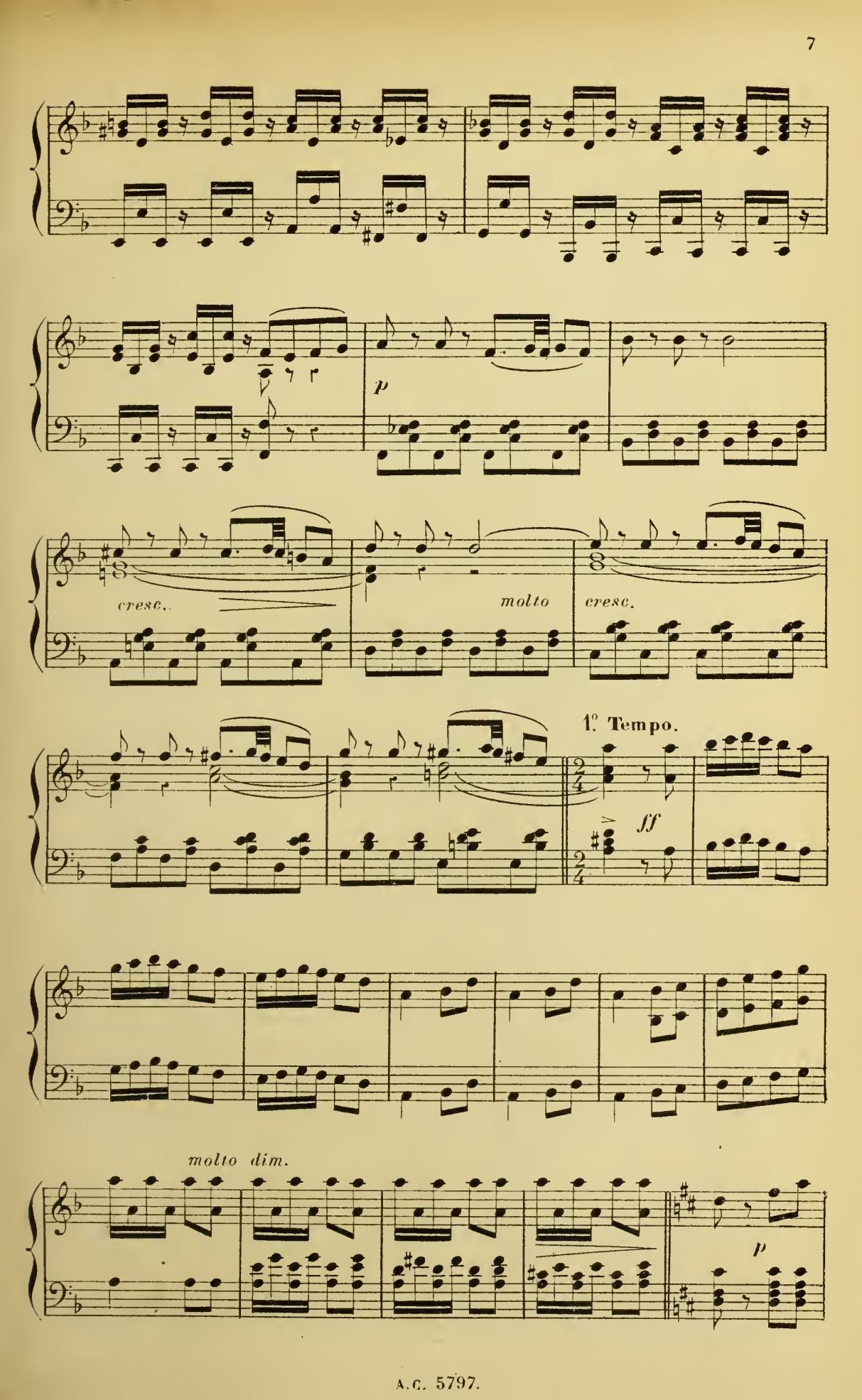

ff

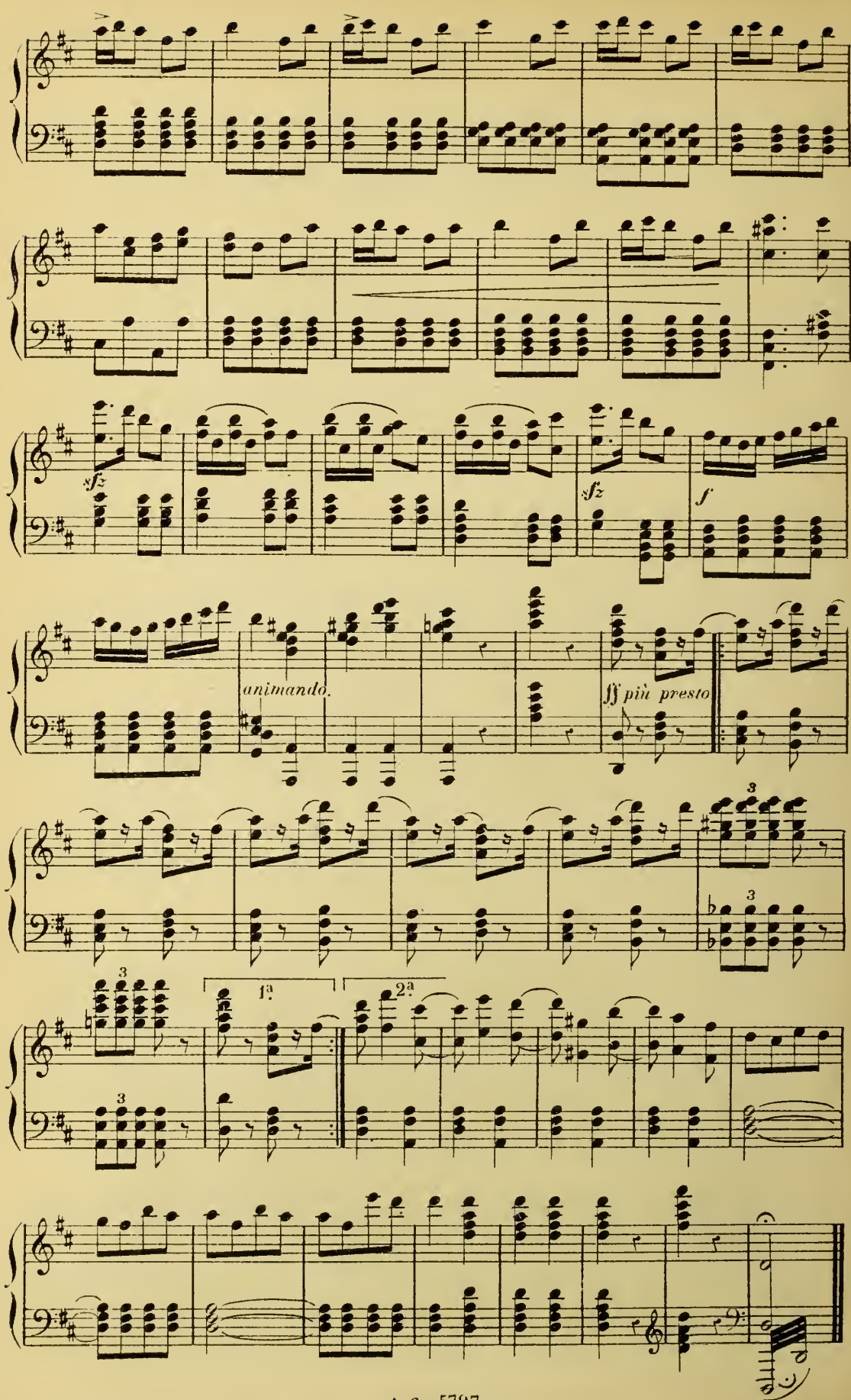

molto dim.


p


sf
sf
f
animando.
Più vivo.
ff
1.a
2.a
p subito.


un poco rall.
Un peu plus lent.
dolce espress.
m.d.
m.g.
p
p


p
cresc.
molto
cresc.
1.° Tempo.
ff
molto dim.
p


sfz
sfz
f
animando.
ff più presto
1ª
2ª

ACTE I.

INTRODUCTION ET COUPLETS.

PÉDRILLE, UN PAYSAN, CHŒUR.

N° 1.

Moderato.

PIANO.

mf

cresc.

cresc.

f

Sop.

Ah! quel bon vin! quel bon vin! quel bon vin! C'est du sa_

Ténors.

Ah! quel bon vin! quel bon vin! quel bon vin! C'est du sa_

Basses.

Ah! quel bon vin! quel bon vin! quel bon vin! C'est du sa_

sempre f

_ tin qu'on a mis en bou _ teil _ le Ah! quel bon vin! quel bon vin! quel bon

_ tin qu'on a mis en bou _ teil _ le Ah! quel bon vin! quel bon vin! quel bon

_ tin qu'on a mis en bou _ teil _ le Ah! quel bon vin! quel bon vin! quel bon

vin! C'est du sa _ tin qu'on a mis en bou _ teil _ le.

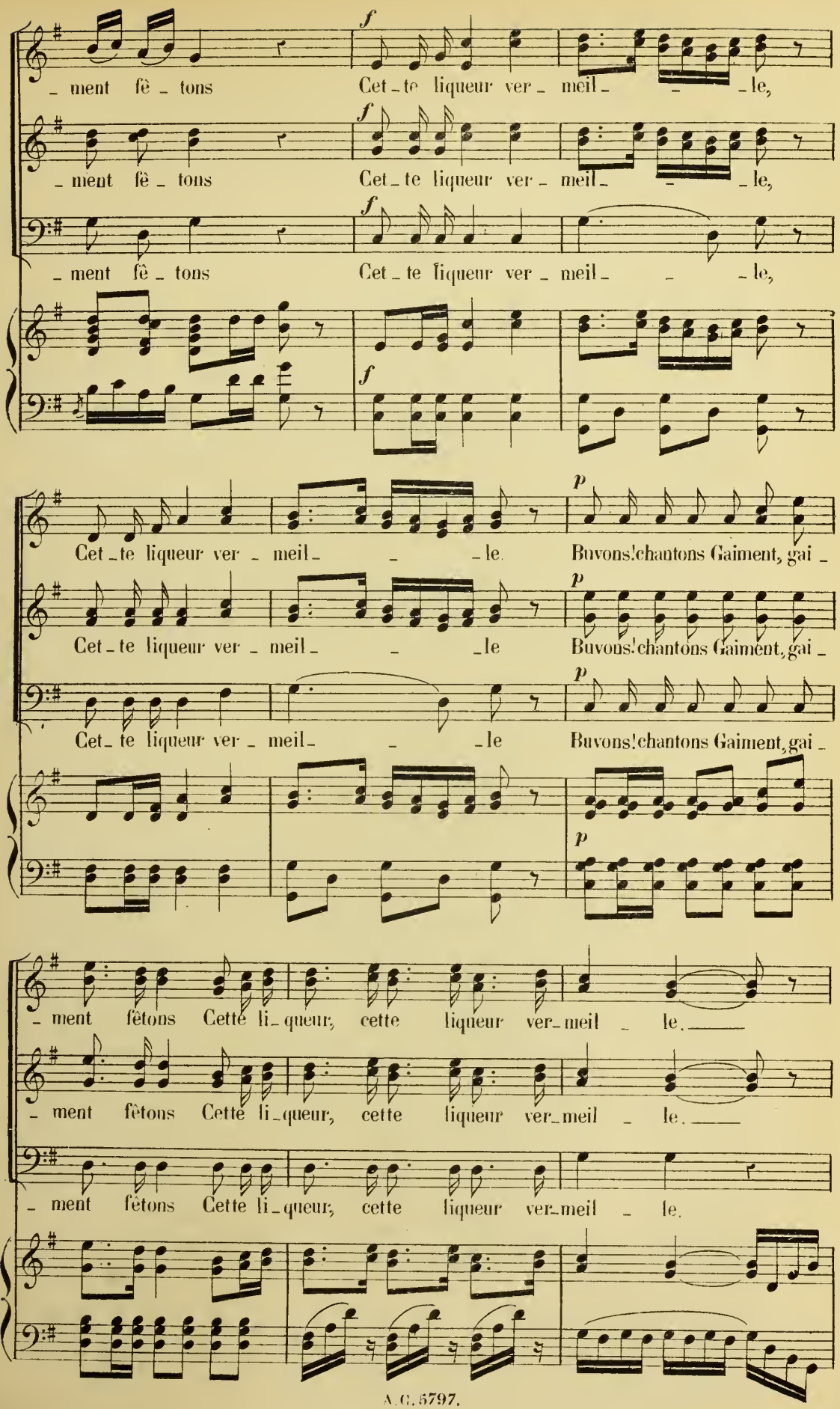
vin! C'est du sa _ tin qu'on a mis en bou _ teil _ le.

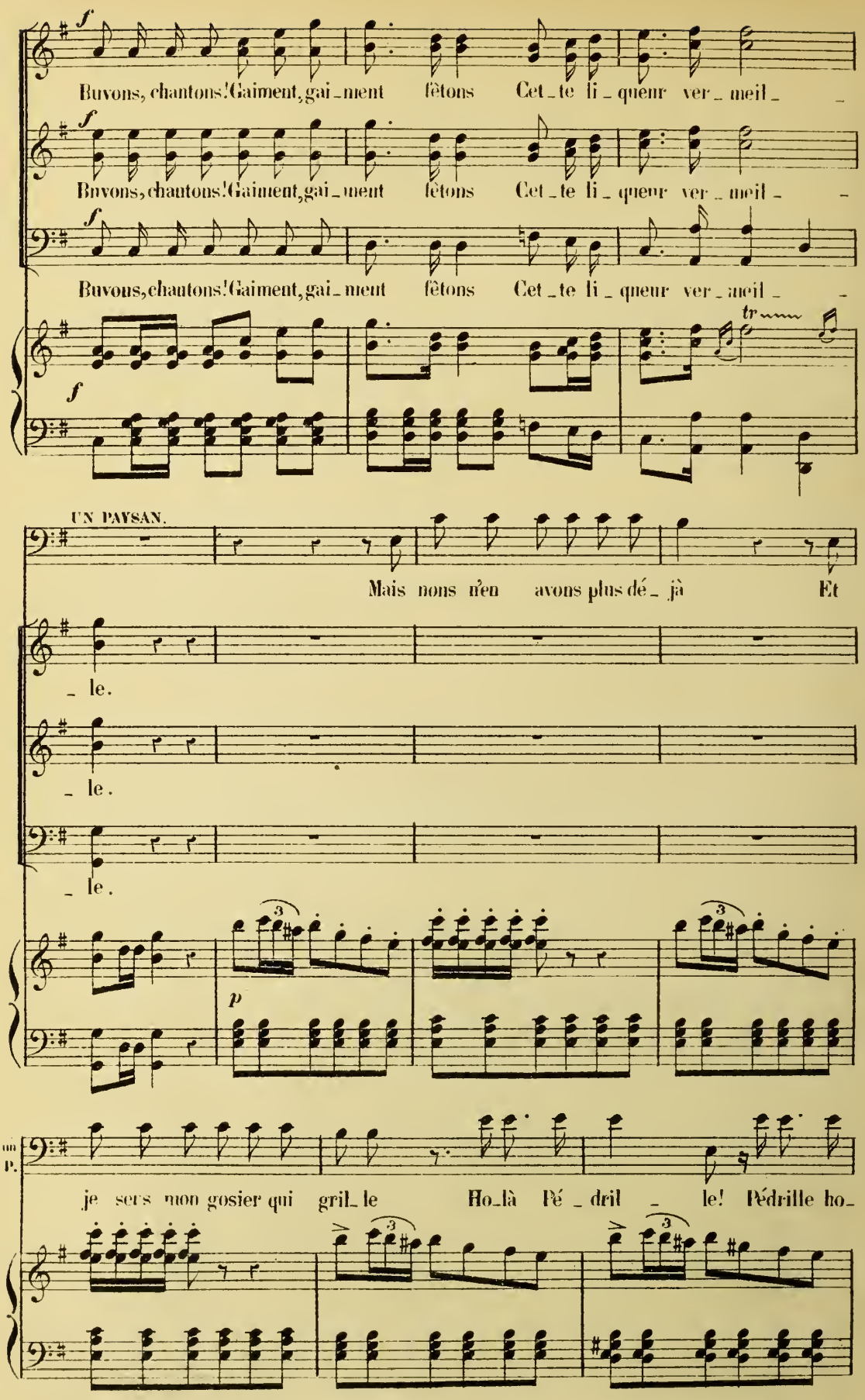
vin! C'est du sa _ tin qu'on a mis en bou _ teil _ le.

Buvons! chantons! bu _ vons! chantons! Gaiment fêtons gai _

Buvons! chantons! chantons! bu _ vons! chantons! Gaiment fêtons, gaiment, gai _

Buvons! chantons! chantons! bu _ vons! chantons! Gaiment fêtons, gaiment, gai _


f
_ ment fê _ tons Cet _ te liqueur ver _ meil _ _ _ le,
_ ment fê _ tons Cet _ te liqueur ver _ meil _ _ _ le,
_ ment fê _ tons Cet _ te liqueur ver _ meil _ _ _ le,
Cet _ te liqueur ver _ meil _ _ _ le. Buvons! chantons Gaiment, gai _
p
Cet _ te liqueur ver _ meil _ _ _ le Buvons! chantons Gaiment, gai _
Cet _ te liqueur ver _ meil _ _ _ le Buvons! chantons Gaiment, gai _
_ ment fêtons Cette li _ queur, cette liqueur ver _ meil _ le.
_ ment fêtons Cette li _ queur, cette liqueur ver _ meil _ le.
_ ment fêtons Cette li _ queur, cette liqueur ver _ meil _ le.


Buvons, chantons! Gaiment, gai_ment fêtons Cet_te li_queur ver_meil_
Buvons, chantons! Gaiment, gai_ment fêtons Cet_te li_queur ver_meil_
Buvons, chantons! Gaiment, gai_ment fêtons Cet_te li_queur ver_meil_
UN PAYSAN.
Mais nous n'en avons plus dé_jà Et
_le.
_le.
_le.
je sers mon gosier qui gril_le Ho_là Pé_dril_le! Pédrille ho_

un P

la!

Sop.

Holà Pé_dril _ le! Pédrille ho_là!

Ténors.

Holà Pé_dril _ le! Pédrille ho_là!

Basses.

Holà Pé_dril _ le! Pédrille ho_là!

f

PÉDRILLE.

On me de_mande Me voi_là!

p *p*

Soprani

Cest Pé_dril _ le! Le plus beau dril _ le, Le plus beau dril _ le, de ce pa_

PÉDRILLE.

Et le plus heu_reux mes a _ mis.

_ ys.

Moderato.

f

Moderato.

f

PÉDRILLE.

1. Hô_te_lier et maî_tre de pos _ te, Satisfait de mon double é _
2. I_ci plus d'u_ne gran_de da _ me Donne ses rendez-vous d'a _

p

P. _tat Et toujours fi _ dèle à mon pos _ te Je suis Roi
_ mour, Et vient y cou _ ron _ ner la flam _ me De quel _ que

P. dans ma po _ sa _ da. Clic! clac! hop la! Tous les jours nombreuses voi_
ga_lant de la cour Clic! clac! hop la! C'est Cu _ pi _ don qui tient les

P.

_tu _ res Clic! clac! hop là! M'a_mè_nent voy_a_geurs nom_
gui_des Clic! clac! hop là! Et qui con_duit au grand ga_

P.

_breux Clic! clac! hop là! Tous les jours nou_vel_les fi_
_lop Clic! clac! hop là! Ce sont les pau_vres in_va_

P.

_gu_res. Clic! clac! hop la! Et des cli_ents jeu_nes et
li des Clic! clac! hop la! Les ma_ris qui pai_ent lé_

P.

vieux. Hop! hop! hop! hop! hop! hop! hop là.
_cot. Hop! hop! hop! hop! hop! hop! hop là.

cresc.

P. *f*

— Ve - nez, ve - nez, — ve-nez chez Pé - dril - le, Ve-nez, ve -

P.

- nez — dans sa po-sa - da Boi - re le vin, — le vin qui pé -

P.

- til - le, Boi - re le vin, — le vin que voi - là. —

Sop. *f*

Allons, al -

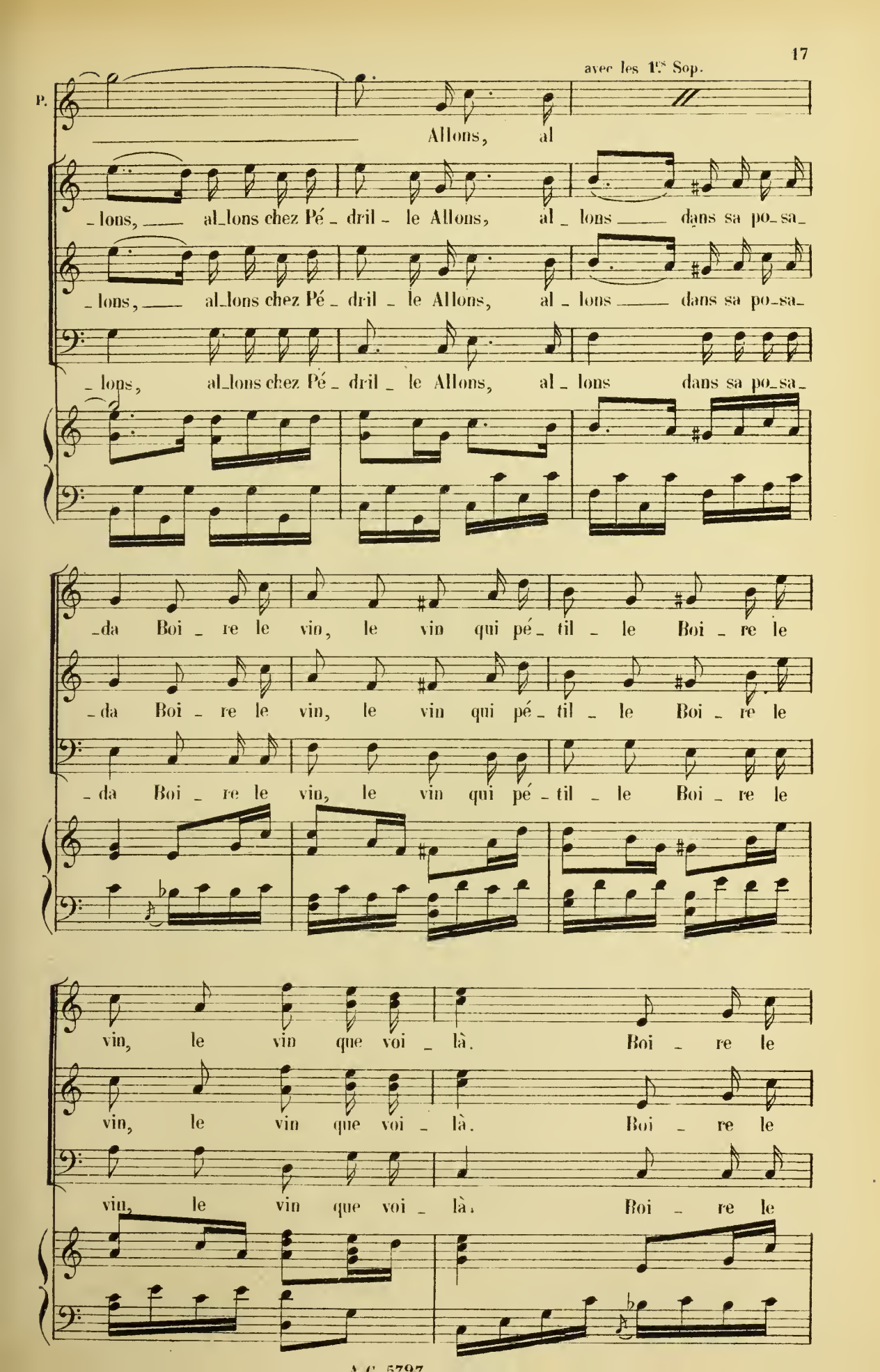
Ténors. *f*

Allons, al -

Basses. *f*

Allons, al -

f


avec les 1.rs Sop.
P.
Allons, al
_lons, al_lons chez Pé_dril_le Allons, al_lons dans sa po_sa_
_lons, al_lons chez Pé_dril_le Allons, al_lons dans sa po_sa_
_lons, al_lons chez Pé_dril_le Allons, al_lons dans sa po_sa_
_da Boi_re le vin, le vin qui pé_til_le Boi_re le
_da Boi_re le vin, le vin qui pé_til_le Boi_re le
_da Boi_re le vin, le vin qui pé_til_le Boi_re le
vin, le vin que voi_là. Boi_re le
vin, le vin que voi_là. Boi_re le
vin, le vin que voi_là. Boi_re le

vin

vin, le vin qui pé - til - le Boi - re le vin, boi - re le

vin

vin, le vin qui pé - til - le Boi - re le vin, boi - re le

vin, le vin qui pé - til - le Boi - re le vin, boi - re le

ff

vin, Boi - re le vin que voi - là!

ff

vin, Boi - re le vin que voi - là!

ff

vin, Boi - re le vin que voi - là!

ff

ff

CHŒUR DE SORTIE.

N° 1bis

Même mouvt

SOPRANI.

TÉNORS.

BASSES.

PIANO.

Al_lons, al_lons, allons chez Pé_dril_le! Allons, al_lons dans sa po_sa_da Boi_re le vin, le vin qui pé_til_le, Boi_re le vin, le vin que voi_là. Boi_re le

Al_lons, al_lons, allons chez Pé_dril_le! Allons, al_lons dans sa po_sa_da Boi_re le vin, le vin qui pé_til_le, Boi_re le vin, le vin que voi_là. Boi_re le

Al_lons, al_lons, allons chez Pé_dril_le! Allons, al_lons dans sa po_sa_da Boi_re le vin, le vin qui pé_til_le, Boi_re le vin, le vin que voi_là. Boi_re le

Même mouvt

Al_lons, al_lons, allons chez Pé_

vin

vin, le vin qui pé - til - le, Boi - re le vin, boi - re le

vin

vin, le vin qui pé - til - le, Boi - re le vin, boi - re le

vin, le vin qui pé - til - le, Boi - re le vin, boi - re le

vin, Boi - re le vin que voi - là!

vin, Boi - re le vin que voi - là!

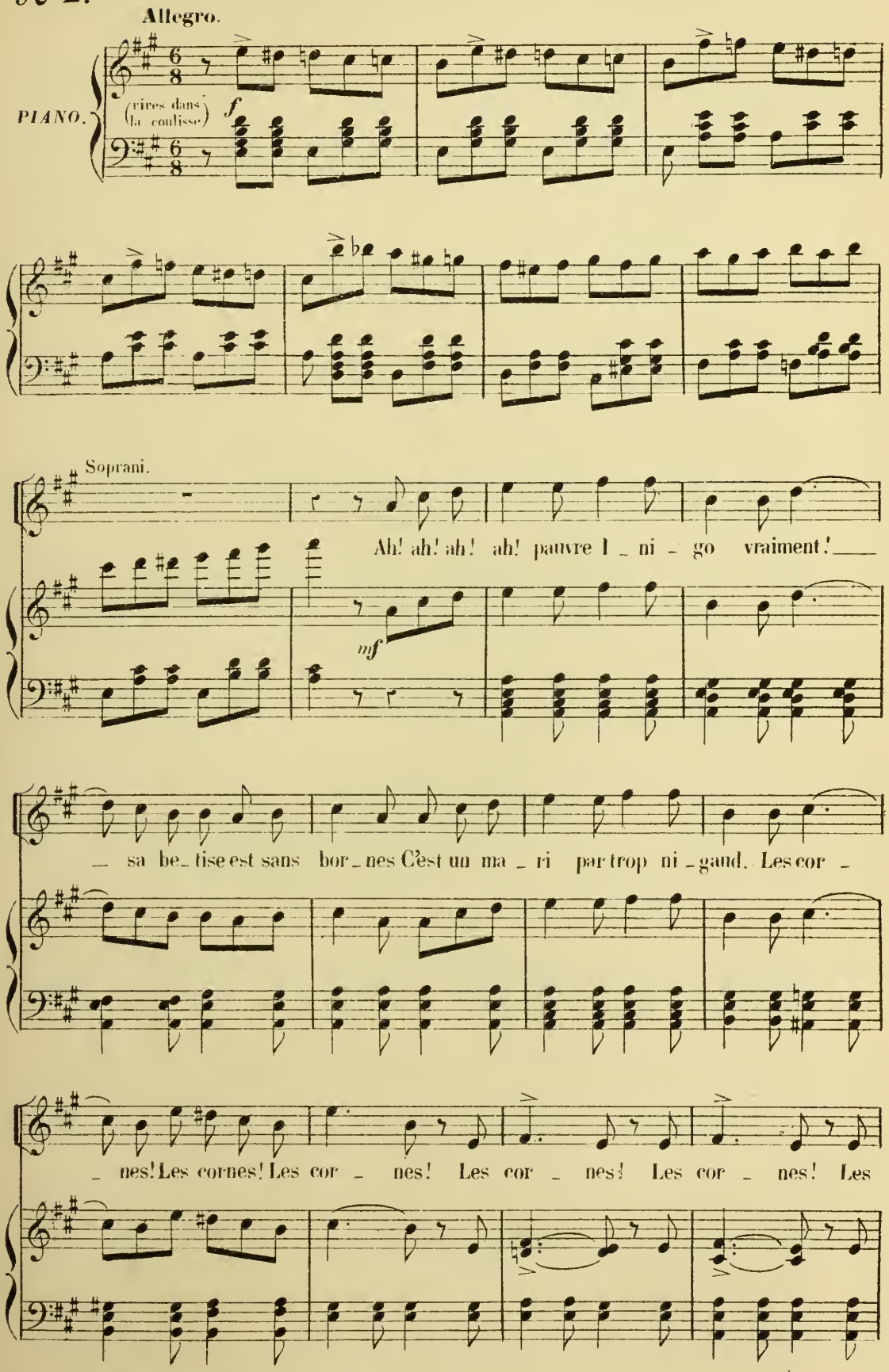
vin, Boi - re le vin que voi - là!

p

CHŒUR DES COMMÈRES.

INIGO, SOPRANI.

N° 2.


Allegro.
PIANO.
(rires dans la coulisse)

Soprani.
Ah! ah! ah! ah! pauvre I _ ni _ go vraiment! _ sa be_tise est sans bor_nes C'est un ma _ ri par trop ni _ gaud. Les cor _ nes! Les cornes! Les cor _ nes! Les cor _ nes! Les cor _ nes! Les

cornes! Les cornes! Les cor - nes! Les cor - nes! Les cor - nes! Les

INIGO.

Laissez-moi donc tran - quille

cor - - - nes!

mf *p* *mf*

I.

Je fais ce qui me plait.

Ah! ah! quel gros be - nêt.

p *mf*

I.

Si j'suis un im - bé - ci - le Qu'est-ce que ça vous fait?

Ah!

p *mf* *p*

I. C'est in_croy _ a _ ble!

Ah! il est com _ plet! Quel bon ma _

I. In_con_ce _ va _ ble! In suppor_ ta _ ble!

_ ri! Qu'il est jo _ li! Ce bi_ri _

I. Al_lez au dia_ _ _ ble! au dia _ ble! au

_ bi.

cresc.

I. dia _ ble! au dia _ ble! au dia _ ble! au dia _ ble! au dia _ _ _

f

I. _ ble! Vraiment _____ leur fu _ rie est sans

Soprani.

Ah! ah! ah! ah! pauvre I _ ni _ go Vraiment _____ sa bê _ tise est sans

mf

I. bor _ nes. (les imitant) Les cor _ _ nes! Les cornes! Les

bor _ nes. C'est un ma _ ri par trop ni _ gaud. Les cor _ _ nes! Les cornes! Les

I. cor _ nes! Les cor _ nes! Les cor _ nes! Les cornes! Les cornes! Les

cor _ nes! Les cor _ nes! Les cor _ nes! Les cornes! Les cornes! Les

1. cor - nes! Les cor - nes! Les cor - nes! Les cor - nes!

cor - nes! Les cor - nes! Les cor - nes! Les cor - nes!

f

Même mouv!

1. Vraiment ce - la m'en - ra - - ge, De ce bruit je suis

p

Même mouv!

p

1. las. De mon pe - tit mé - na - -

CHOEUR.

f Ah! ah! ah! ah! quel fier-à - bras!

f *p*

1. - ge Ne vous oc - cupez pas. C'est in - croy -

Ah! ah! ah! ah! quel Ni - co - las!

f *mf*

I. _a_ble! In_conce_vable! Al_lez au

Ce chéru_bin Est un se_rin!

cresc.

I. *f* diable! au diable! au diable! au diable! au dia_ _ _

(rires)

f Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

f

I. _ble! Vraiment _____ leur fu_rie est sans

ah! ah! ah! ah! ah! Pauvre I_ni_go! Vraiment _____ sa bê_tise est sans

mf

(les imitant)

I. bor_nes Les cor_nes! Les cornes! Les

bor_nes. C'est un ma_ri par trop ni_gaud. Les cor_nes! Les cornes! Les

1. cor - nes! Les cor - nes! Les cor - nes! Les cornes! Les cornes! Les

cor - nes! Les cor - nes! Les cor - nes! Les cornes! Les cornes! Les

1. cor - nes! Les cor - nes! Les cor - nes! Les cor - -

cor - nes! Les cor - nes! Les cor - nes! Les cor - -

Pressez.

1. - nes! Les cornes! Les cor - nes! Les cornes! Les cornes! Les cornes! Les

- nes! Les cornes! Les cor - nes! Les cornes! Les cornes! Les cornes! Les

Pressez.

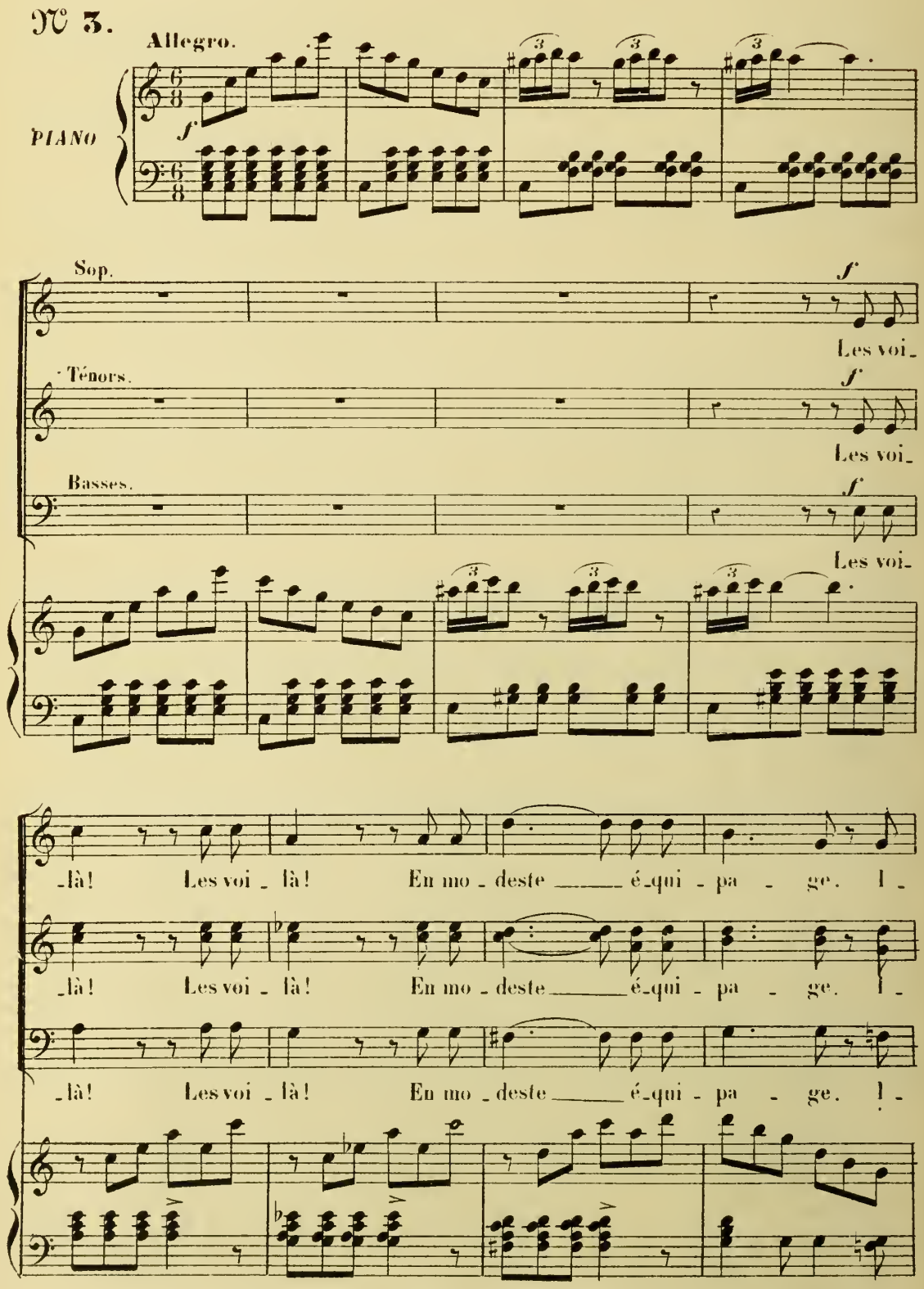
1. cor - nes!

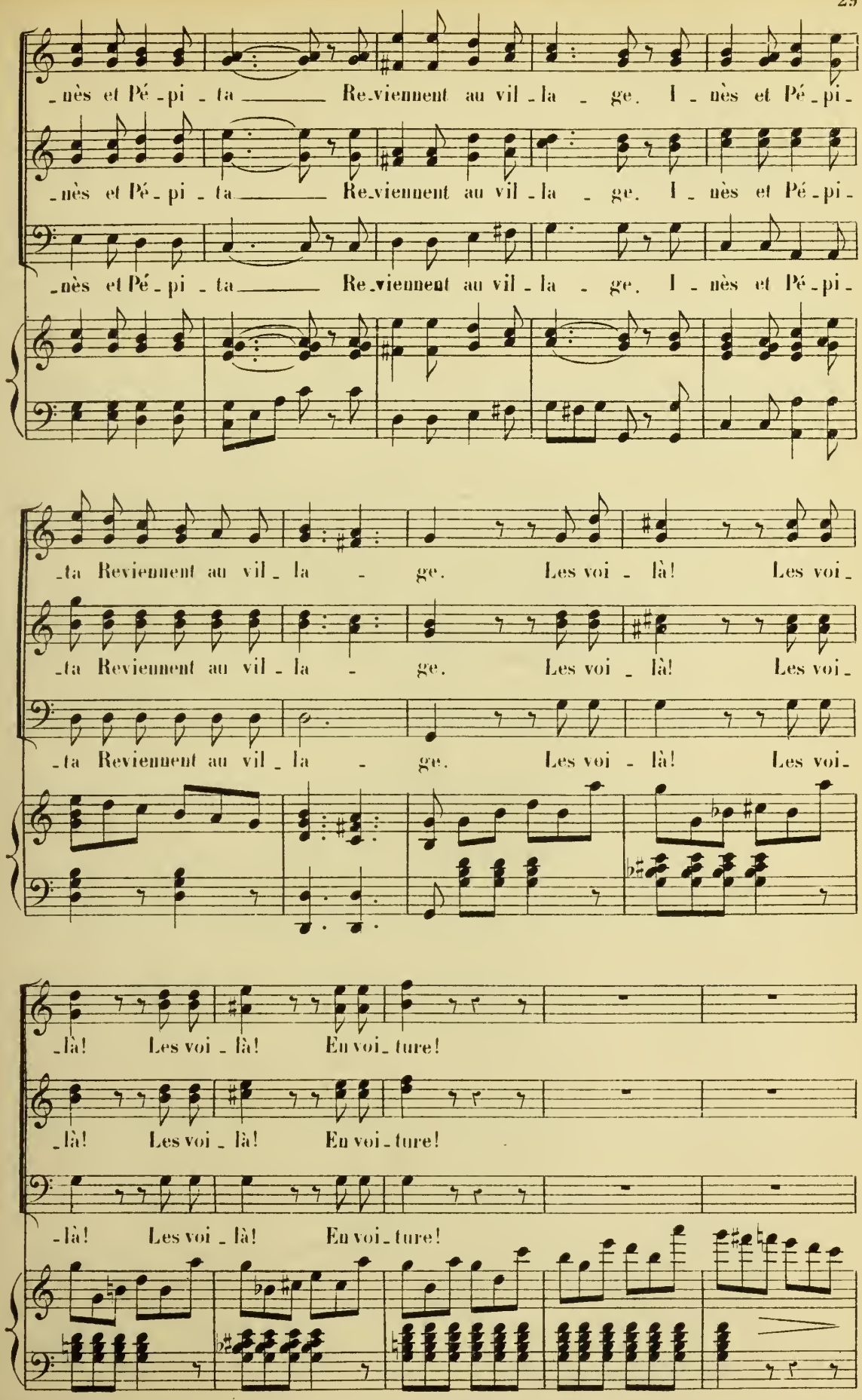
cor - nes!

f

CHŒUR, COUPLETS, et ENSEMBLE.

INÈS, PÉPITA, PÉDRILLE, INIGO, BOMBARDOS, CHŒUR.




-nès et Pé-pi-ta Re-viennent au vil-la-ge. I-nès et Pé-pi-
-nès et Pé-pi-ta Re-viennent au vil-la-ge. I-nès et Pé-pi-
-nès et Pé-pi-ta Re-viennent au vil-la-ge. I-nès et Pé-pi-
-ta Reviennent au vil-la-ge. Les voi-là! Les voi-
-ta Reviennent au vil-la-ge. Les voi-là! Les voi-
-ta Reviennent au vil-la-ge. Les voi-là! Les voi-
-là! Les voi-là! En voi-ture!
-là! Les voi-là! En voi-ture!
-là! Les voi-là! En voi-ture!

INÈS.

Cher Pé_dril _____ le je te re_vois!

PÉPITA.

I _ ni _ go _____

p

Pe

_mon raton c'est toi!

INÈS.

Près de toi que je suis con_

In

_ten _ te!

Que je suis con_ten _ te!

PÉPITA.

Mais j'en suis toute palpi _ tan _ te!

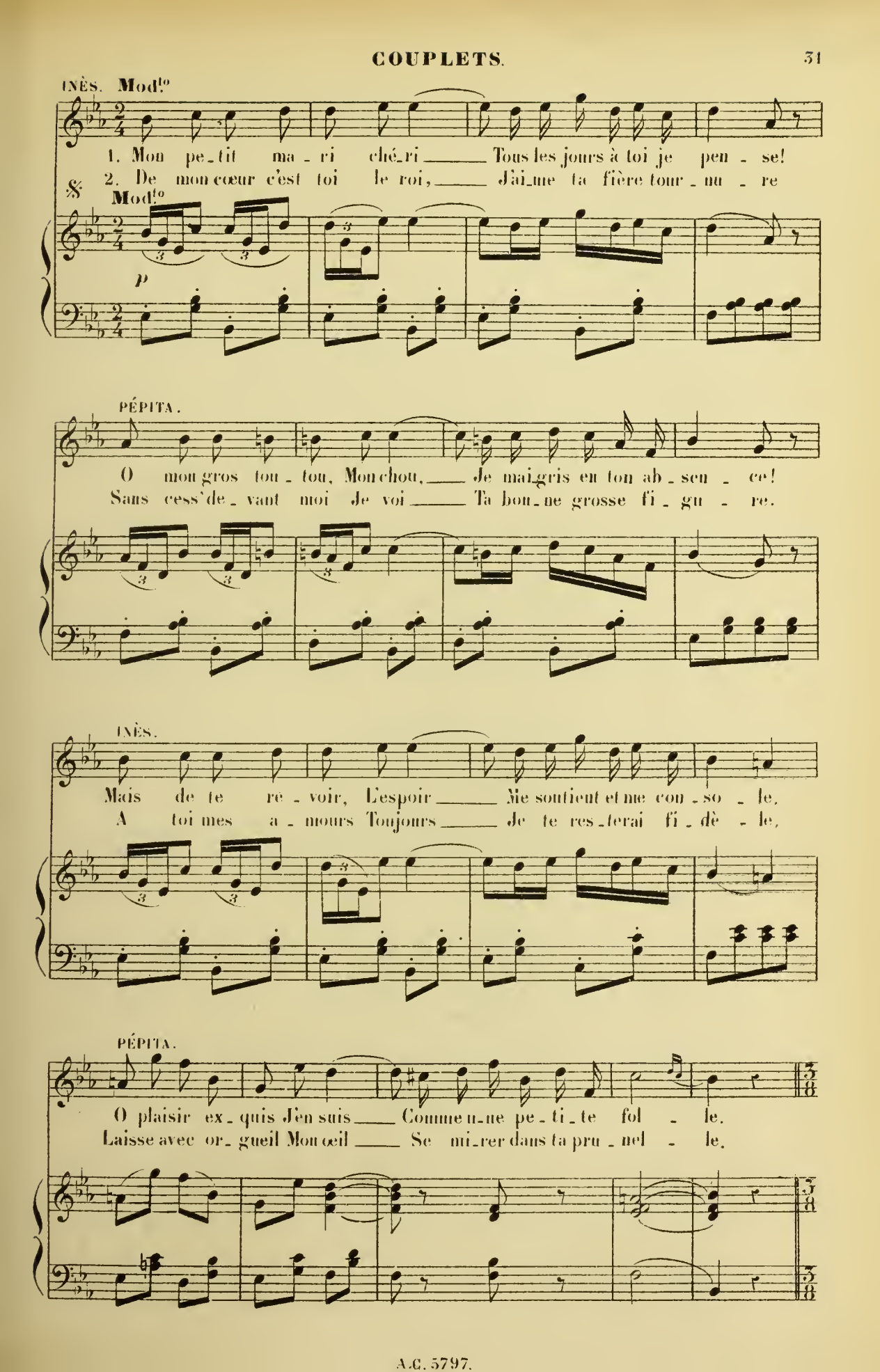
Ton_te pal_pi _ tan _

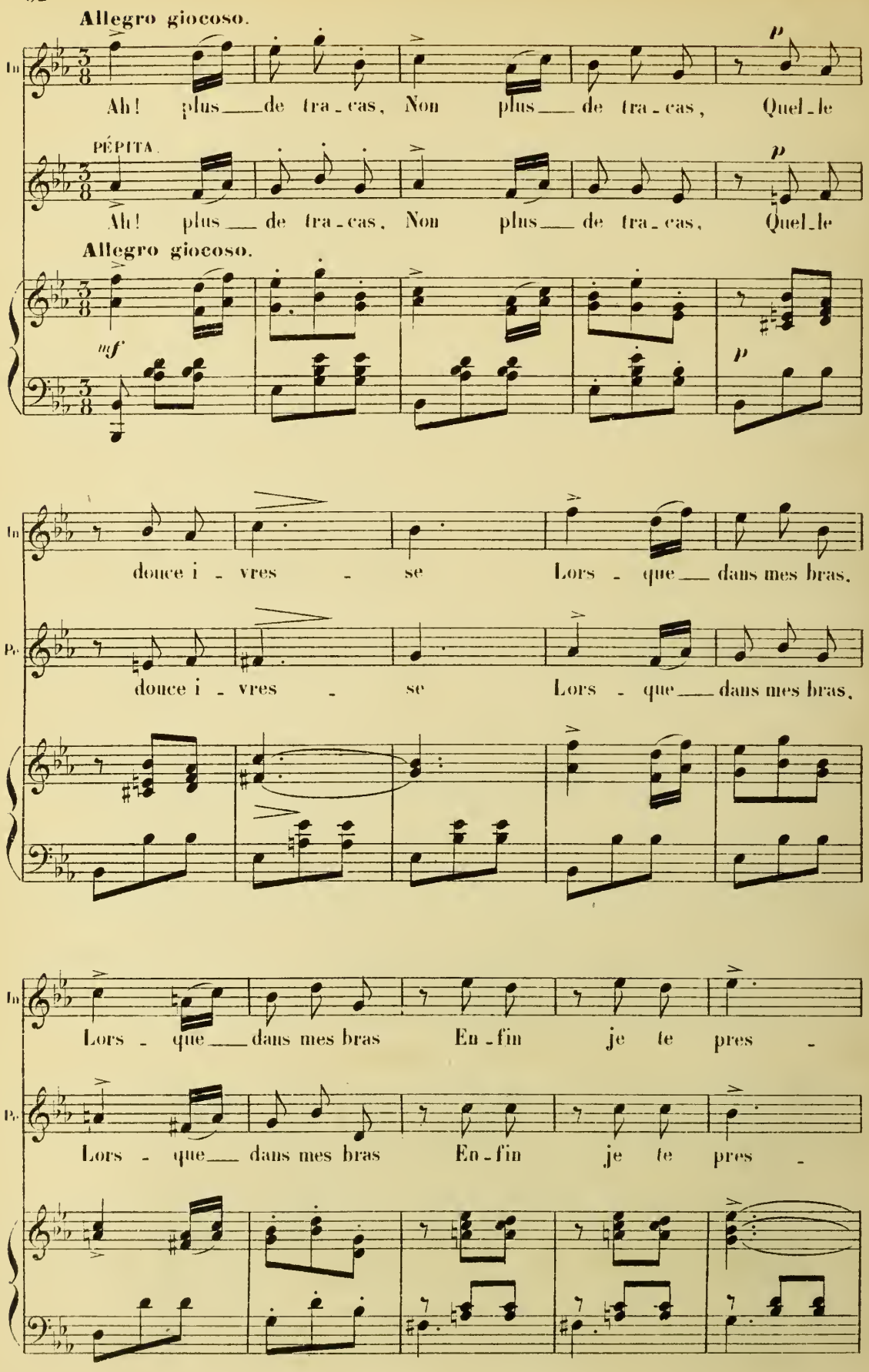
Pe

_ te!

leggiero.

sf


INÈS. Mod.to
1. Mon pe_tit ma_ri ché_ri Tous les jours à toi je pen_se!
2. De mon cœur c'est toi le roi, J'ai_me ta fière tour_nu_re
Mod.to
p
PÉPITA.
O mon gros tou_tou, Mon chou, Je maigris en ton ab_sen_ce!
Sans cess'de_vant moi Je voi Ta bon_ne grosse fi_gu_re.
INÈS.
Mais de te re_voir, L'espoir Me soutient et me con_so_le.
A toi mes a_mours Toujours Je te res_terai fi_dè_le.
PÉPITA.
O plaisir ex_quis J'en suis Comme u_ne pe_ti_te fol_le.
Laisse avec or_gueil Mon œil Se mi_rer dans ta pru_nel_le.


Allegro giocoso.
In
Ah! plus de tra-cas, Non plus de tra-cas, Quel-le
PÉPITA.
Ah! plus de tra-cas, Non plus de tra-cas, Quel-le
Allegro giocoso.
mf
p
In
douce i-vres-se Lors-que dans mes bras,
Pe.
douce i-vres-se Lors-que dans mes bras,
In
Lors-que dans mes bras En-fin je te pres-
Pe.
Lors-que dans mes bras En-fin je te pres-

I. -se. Plus de tra - cas, douce i - vres - se

Pe. -se. Plus de tra - cas, douce i - vres - se

I. Lorsque dans mes bras En - fin, en - fin je te

Pe. Lorsque dans mes bras En - fin, en - fin je te

I. pres - se.

Pe. pres - se.

p *f*

1e. 2e.

1° Tempo. PÉDR. INIGO

Ah! quel bonheur! que je suis donc heu_reux!

BOMB.

1° Tempo. Embras_sons-

B. nous mes chers ne - veux; Embras_sons-nous mes chers ne_veux. Quel beau

B. jour! Quel beau jour pour des a - mou_reux. Quel beau jour, Quel beau

B. jour___pour_des a - mou - reux!

Sop. Quel beau jour pour des a - mou_

Ténors. Quel beau jour pour des a - mou_

Basses. Quel beau jour pour des a - mou_

Même mouv! PÉDR.

A - mis C'est aujourd'hui la

- reux.

- reux.

- reux.

Même mouv!

p

P. fê - - te de mon I - nès que j'ai - me

P. tant. Sans tar - der qu'ici l'on s'ap-

BOMB.

B. - prê - te A la célé - brer gen - ti - ment. Dans un grand re-

PÉDR.

BOMB.

P. - pas c'est l'u - sa - ge Nous mange - rons la soupe aux choux. Nous invi -

B. - tons tout le vil - lage A la par - ta - ger a - vec nous.

Sop. *f* Comptez sur

Ténors. *f* Comptez sur

Basses. *f* Comptez sur

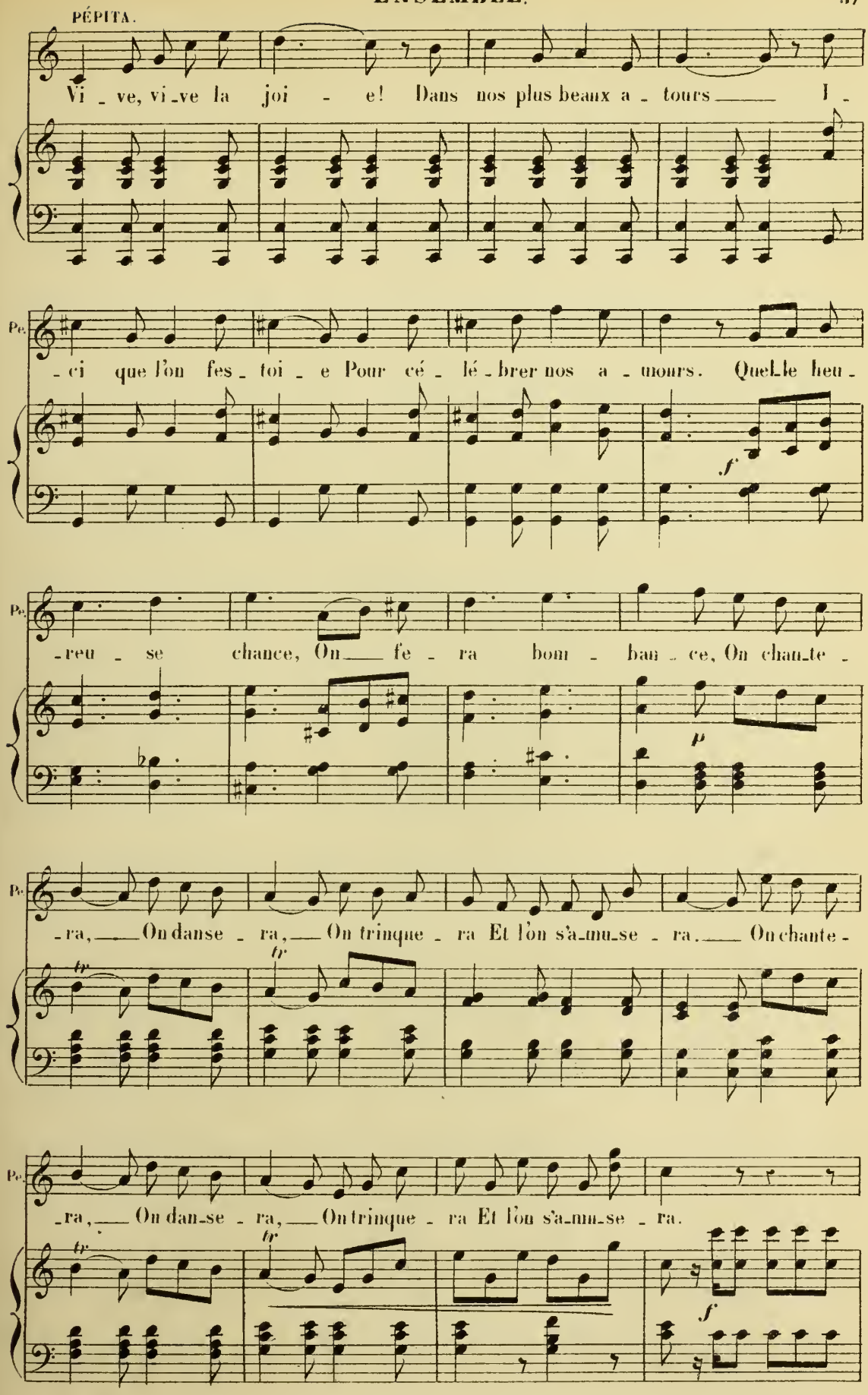
f

p nous, Comptez sur nous Nous viendrons tous Au rendez vous.

p nous, Comptez sur nous Nous viendrons tous Au rendez vous.

p nous, Comptez sur nous Nous viendrons tous Au rendez vous.

p


PÉPITA.
Vi - ve, vi - ve la joi - e! Dans nos plus beaux a - tours — I -
Pe.
- ci que l'on fes - toi - e Pour cé - lé - brer nos a - mours. Quel le heu -
f
Pe.
- reu - se chance, On — fe - ra bom - ban - ce, On chan - te -
p
Pe.
- ra, — On danse - ra, — On trinque - ra Et l'on s'a - mu - se - ra. — On chante -
tr
tr
Pe.
- ra, — On dan - se - ra, — On trinque - ra Et l'on s'a - mu - se - ra.
tr
tr
f

Sop.

f Vi - ve, vi - ve la joie! Dans nos plus beau a -

Ténors.

f Vi - ve, vi - ve la joie! Dans nos plus beau a -

Basses.

f Vi - ve, vi - ve la joie! Dans nos plus beau a -

tr

-tours I - ci que l'on fes - toie Pour cé - lé - brer leurs a -

-tours I - ci que l'on fes - toie Pour cé - lé - brer leurs a -

-tours I - ci que l'on fes - toie Pour cé - lé - brer leurs a -

p

-mours. Quelle heu - reu - se chance, On fe - ra bom - ban - ce, On chante -

p

-mours. Quelle heu - reu - se chance, On fe - ra bom - bance On chan - te -

p

-mours. Quelle heu - reu - se chance, On fe - ra bom - bance On chan - te -

p

-ra, On dan-se - ra, On trinque - ra Et l'on s'a-mu-se -

-ra, On dan - se - ra, Ah com - me l'on s'a-mu - se -

-ra, On dan - se - ra, Ah com - me l'on s'a-mu - se -

tr *tr*

cresc. *f*

-ra, On chan-te - ra, On dan-se - ra, On trin-que -

cresc. *f*

-ra. On chan - te - ra, On dan - se - ra, On trin - que -

cresc. *f*

-ra. On chan - te - ra, On dan - se - ra, On trin - que -

tr *tr* *f*

cresc.

INÈS.

Pour nous

-ra. Et l'on s'amu-se - ra.

-ra. Et l'on s'amu-se - ra.

-ra. Et l'on s'amu-se - ra.

f *p*

I. tous j'en suis bien con - ten - te C'est vingt quatre heu - res de plai -

PÉPITA.

I. - sir. Car de - main dès l'aube nais - san - te Hé - las! hé -

INIGO.

Pe. - las! il nous faudra par - tir! Pour - quoi, nous le sau -

sfz *p* *cresc.*

PÉDR.

I. - rons. C'est ce que nous ver - rons Mes a - mis, mes a -

cresc. *p*

P. - mis Dans cet - te de - meure A tout-à - l'heure, à tout-à -

P. l'heu-re.

A tout à l'heure, A tout à l'heu-re c'est en-ten-du, C'est con-ve-

A tout à l'heure, A tout à l'heu-re c'est en-ten-du, C'est con-ve-

A tout à l'heure, A tout à l'heu-re c'est en-ten-du, C'est con-ve-

f

-nu, c'est en-ten-du, c'est con-ve-nu!

-nu, c'est en-ten-du, c'est con-ve-nu!

-nu, c'est en-ten-du, c'est con-ve-nu!

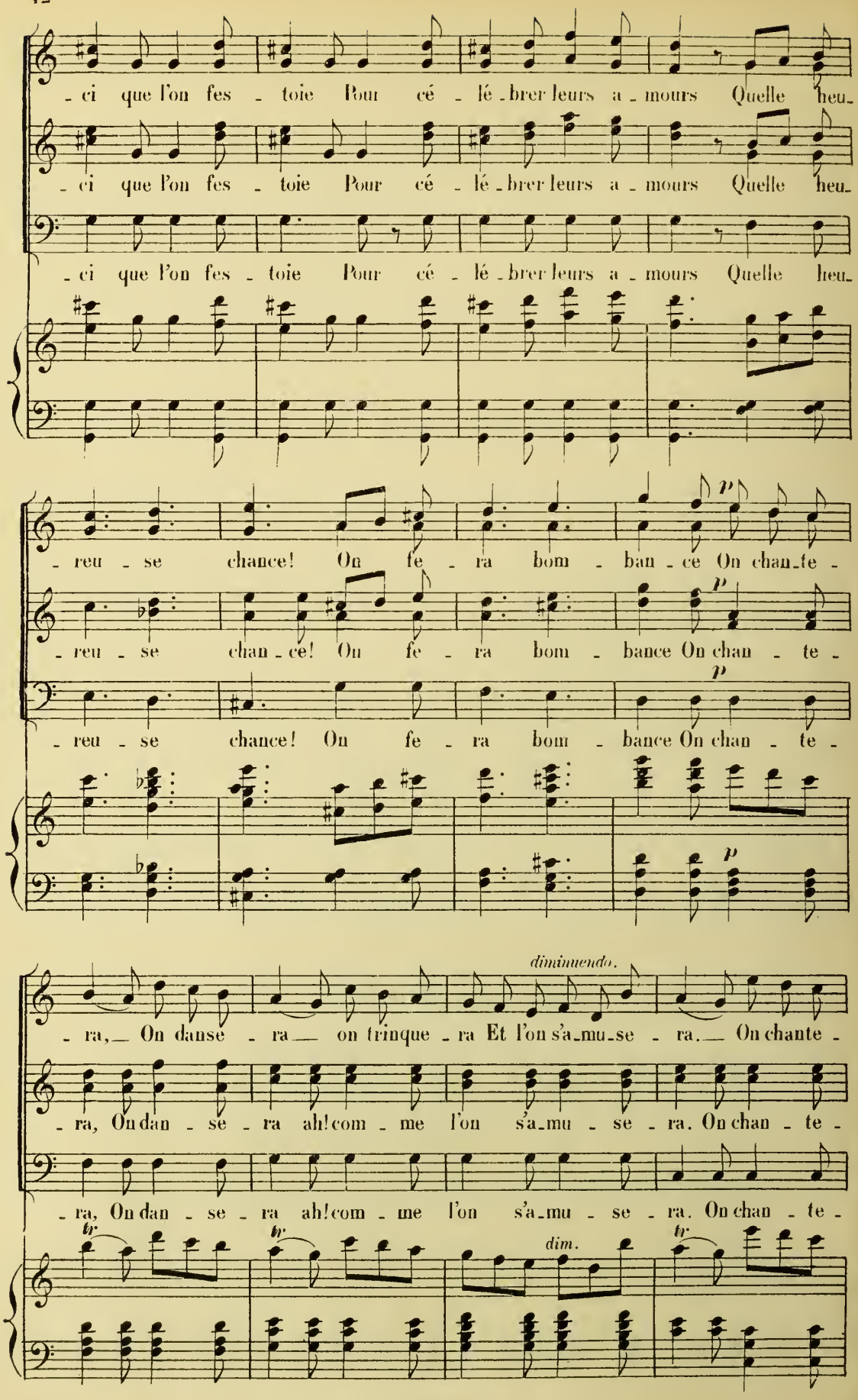
f *tr* *tr*

Vi-ve, vi-ve la joie! Dans nos plus beaux a-tours I-

Vi-ve, vi-ve la joie! Dans nos plus beaux a-tours I-

Vi-ve, vi-ve la joie! Dans nos plus beaux a-tours I-

tr


- ci que l'on fes - toie Pour cé - lé - brer leurs a - mours Quelle heu-
- ci que l'on fes - toie Pour cé - lé - brer leurs a - mours Quelle heu-
- ci que l'on fes - toie Pour cé - lé - brer leurs a - mours Quelle heu-
- reu - se chance! On fe - ra bom - ban - ce On chan - te -
p
- reu - se chan - ce! On fe - ra bom - bance On chan - te -
p
- reu - se chance! On fe - ra bom - bance On chan - te -
p
diminuendo.
- ra, On danse - ra on trinque - ra Et l'on s'a - mu - se - ra. On chante -
- ra, On dan - se - ra ah! com - me l'on s'a - mu - se - ra. On chan - te -
- ra, On dan - se - ra ah! com - me l'on s'a - mu - se - ra. On chan - te -
tr
tr
dim.
tr

- ra, On dan - se - ra, On trin - que - ra Et l'on s'a - mu - se -

- ra, On dan - se - ra, On trin - que - ra Et l'on s'a - mu - se -

- ra, On dan - se - ra, On trin - que - ra Et l'on s'a - mu - se -

tr tr

- ra.

- ra.

- ra.

sempre diminuendo. tr tr tr tr

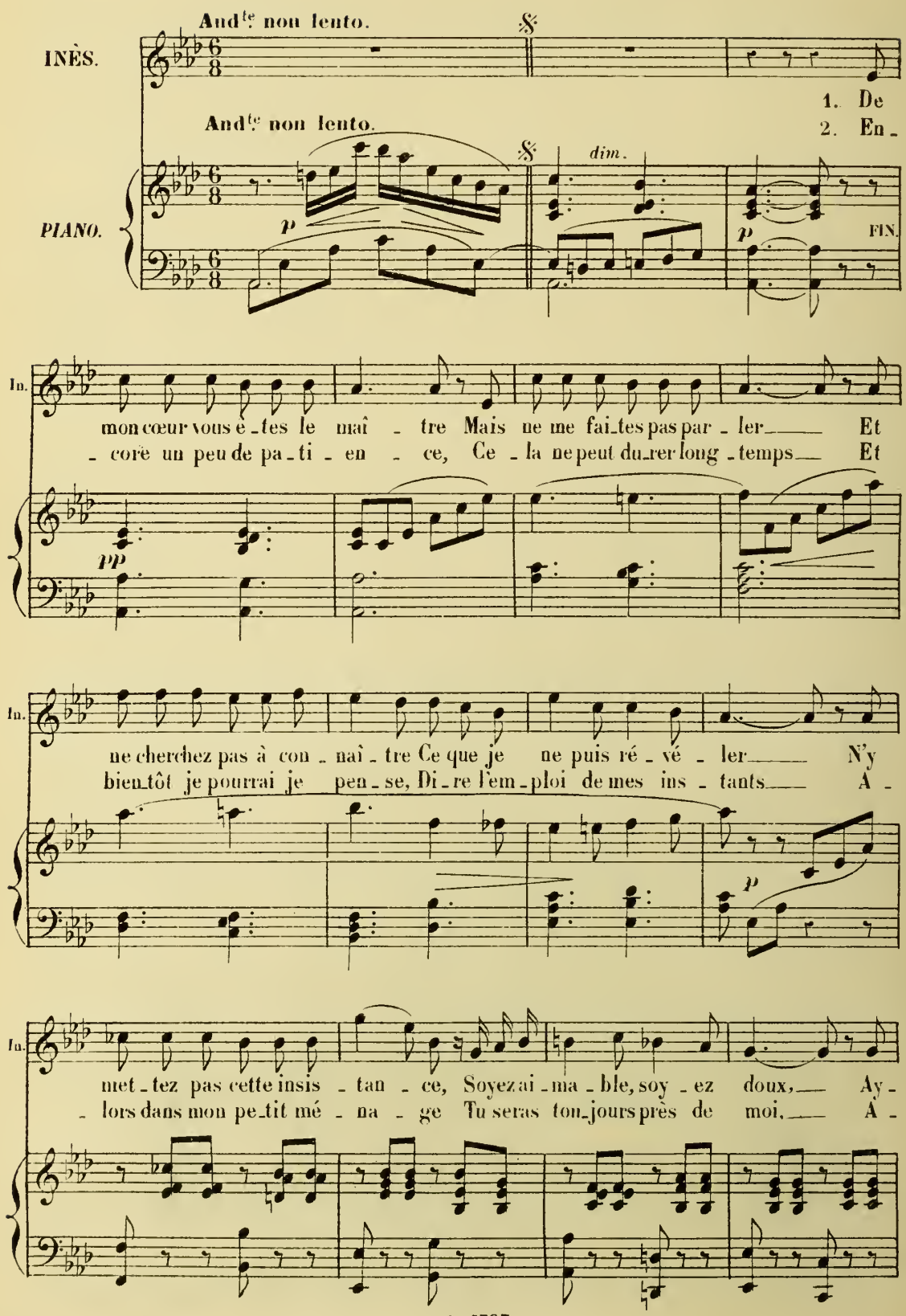
tr tr tr

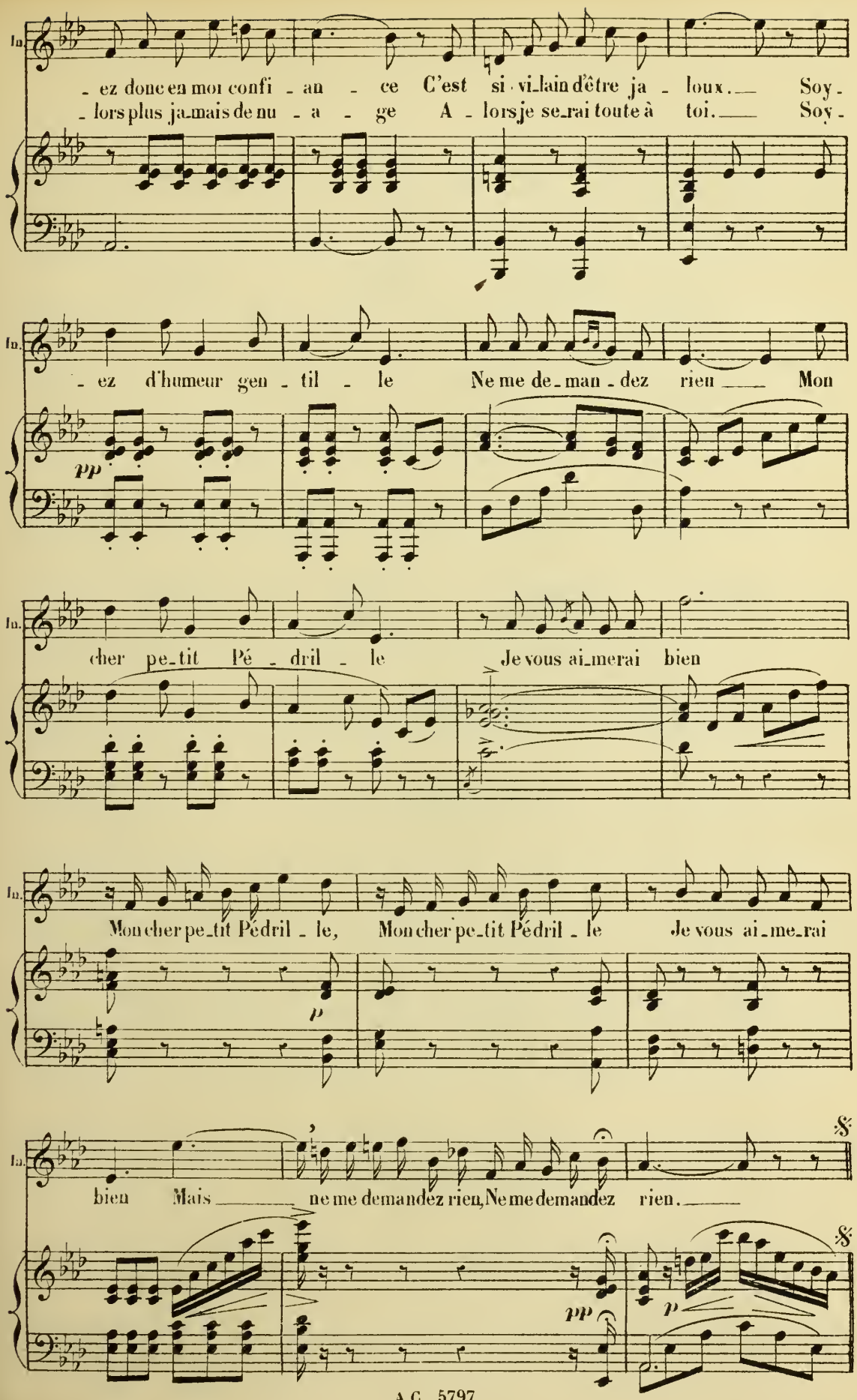
pp f

ROMANCE.

INÈS.

N° 4.

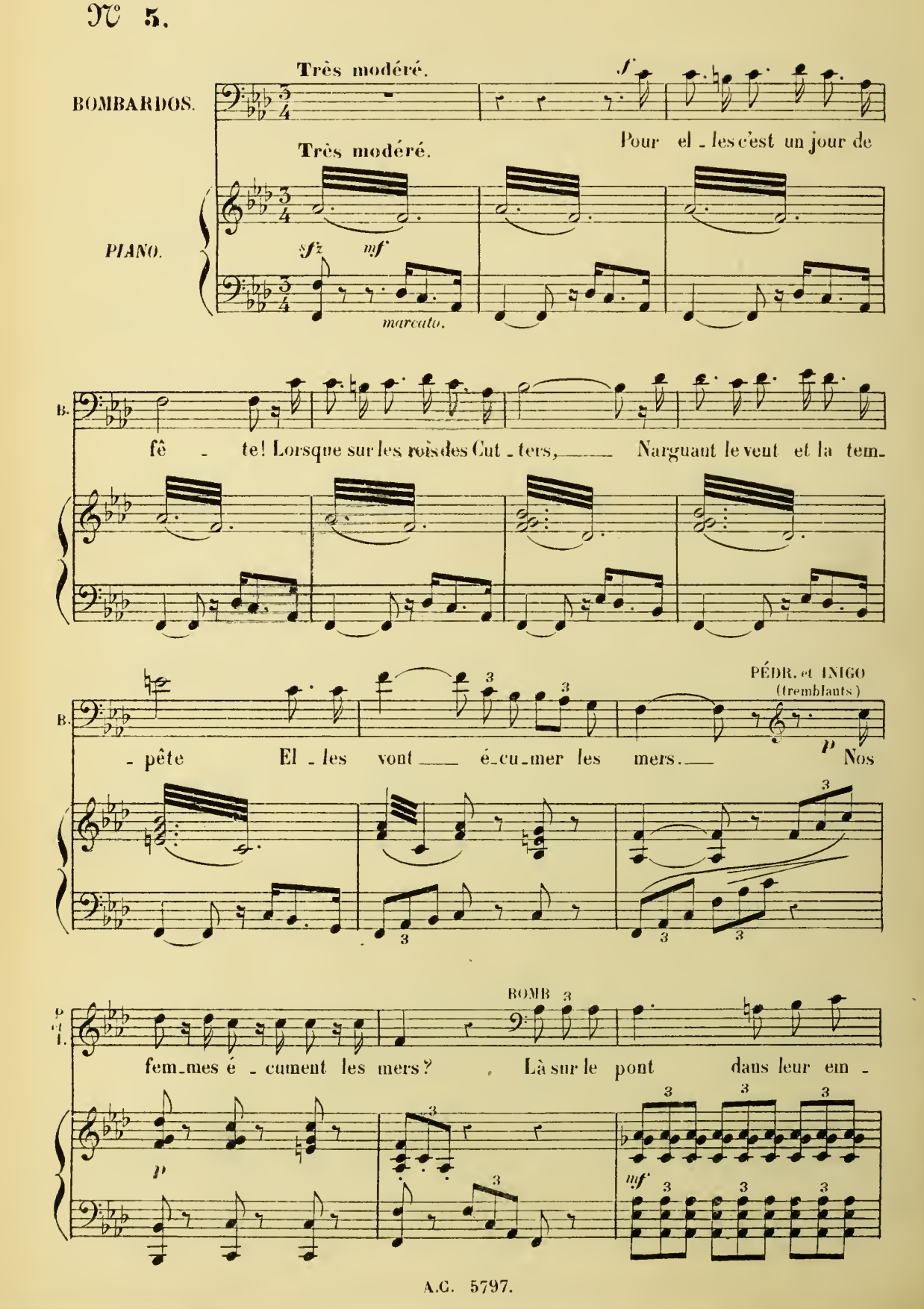



In.
- ez donc en moi confi - an - ce C'est si vi-lain d'être ja - loux. Soy-
- lors plus ja-mais de nu - a - ge A - lors je se-rai toute à toi. Soy-
- ez d'humeur gen - til - le Ne me de-man-dez rien Mon
pp
cher pe-tit Pé - dril - le Je vous ai-merai bien
Mon cher pe-tit Pédril - le, Mon cher pe-tit Pédril - le Je vous ai-me-rai
p
bien Mais ne me demandez rien, Ne me demandez rien.
pp
p

TRIO.

PÉDRILLE, INIGO, BOMBARDOS.

N° 5.



B. - pi - re, Les yeux fi - xés sur l'ho - ri - zon El - les

B. guet - tent quelque na - vi - re Pour lui vo - ler sa car - gai -

PÉDR. et INIGO. BOMB.

B. - son. Des vo - leu - ses de car - gai - son? Sur leurs

animato.

B. fronts brille un noir pa - na - che, L'é - clair luit dans leurs yeux ar -

p

B. - dents, Dans leurs mains s'agite une hâ - che,

cresc. *ff*

ad lib.

B

PÉDR. et INIGO.

El_les ont le poignard aux dents. Nos fem_mes le poignard aux

p

P. et I.

dents? Nos femmes le poignardaux dents?

BOMB.

Puis a_

B.

_vec fu_reur, a_vec ra_ge, N'é_cou_tant que leur fier cour_roux, En s'é_lan_

sf sf

PÉDR. et INIGO.

Nos fem_mes

B.

_çant à l'a_bor_da_ge El_les frappent de fu_rieux coups.

sf sf mf

P. I.

frap - pent de — grands coups.

BOMB.

Ah!

tr tr tr tr

B.

Pif! paf! C'est une af - freu - se mê - lé - e! Pif! paf! pif! paf!

B.

Coups de pis - to - lets Vli! vlan! Au mi - lieu de la fu - mé - e

B.

Vli vlan! Des coups de stylets. Pif! paf! Coups de pistolets.

PÉDRILLE.

f f p

INIGO.

Vli! vlan! Des coups de sty_lets

PÉDR. et INIGO.

Pif! paf! c'est une

BOMB.

Pif! paf! c'est une

P. I.

af_freu_se mê_lé_e! Pif! paf! pif! paf! Coups de pis_to_lets.

B.

af_freu_se mê_lé_e! Pif! paf! pif! paf! Coups de pis_to_lets.

P. I.

Vli! vlan! Au mi_lieu de la fu_mé_e Vli! vlan! Des coups de stylets!

B.

Vli! vlan! Au mi_lieu de la fu_mé_e Vli! vlan! Des coups de stylets!

P. I.

Pif! paf! Coups de pisto_lets. Vli! vlan!

B.

Pif! paf! Coups de pisto_lets. Vli! vlan!

f *p* *f*

P. I.

Des coups de stylets. Pif! paf! Pif! paf!

B.

Des coups de stylets. Vli! vlan! Vli! vlan!

p *f*

P. I.

pif! paf! pouf! Vli! vlan! Vli! vlan! vlan!

B.

pif! paf! pouf! Vli! vlan! Vli! vlan! vlan!

cresc. *ff*

cresc.

ff

PÉDRILLE.

C'est ef - froy - a - ble, c'est hor - ri - ble Je n'o - se -

p

P. - rai plus l'em - bras - ser

INIGO.

Il ne me se - ra plus pos -

I. - si - ble Comme autre - fois de la pin - cer.

BOMB.

Je le crois pin - cer un cor -

B. - sai - re Ah! si vous l'o - siez gare à vous Elles vous

B.

fe_raient votre af_ faire et vous re _ ce _ vri _ ez les

PÉDRILLE.

J'en deviens fou, J'en perds la bou_le Gare à nous.

B

coups. Gare à

INIGO.

Je suis tremblant ___ Comme u_ne pou_le Gare à nous.

vous. Gare à

PED. et INIGO.

Gare à nous, gare à nous. Ah! ___

vous. gare à vous, gare à vous! ___

P. I.

Pif! paf! C'est une af_freu_se mê_lé_e! Pif! paf! pif! paf!

B.

Pif! paf! C'est une af_freu_se mê_lé_e! Pif! paf! pif! paf!

ff *mf*

P. I.

Coups de pis_to_lets. Vli! vlan! au mi_lieu de la fu_mé_e.

B.

Coups de pis_to_lets. Vli! vlan! au mi_lieu de la fu_mé_e.

ff *mf*

P. I.

Vli! vlan! des coups de stylets. Pif! paf!

B

Vli! vlan! des coups de stylets. Pif! paf!

f *f*

P. I.

Coups de pis_to_lets Vli! vlan! Des coups de stylets.

B.

Coups de pis_to_lets Vli! vlan! Des coups de stylets.

p *f* *p*

P. I.

Pif! paf! pif! paf! pif! paf! pouf! vli!

B.

Vli! vlan! vli! vlan! pif! paf! pouf! vli!

f

P. I.

vlan! vli! vlan! vlan!

B.

vlan! vli! vlan! vlan!

cresc. *ff*

COUPLETS.

PEPITA.

N° 6.

Allegretto.

PIANO.

mf

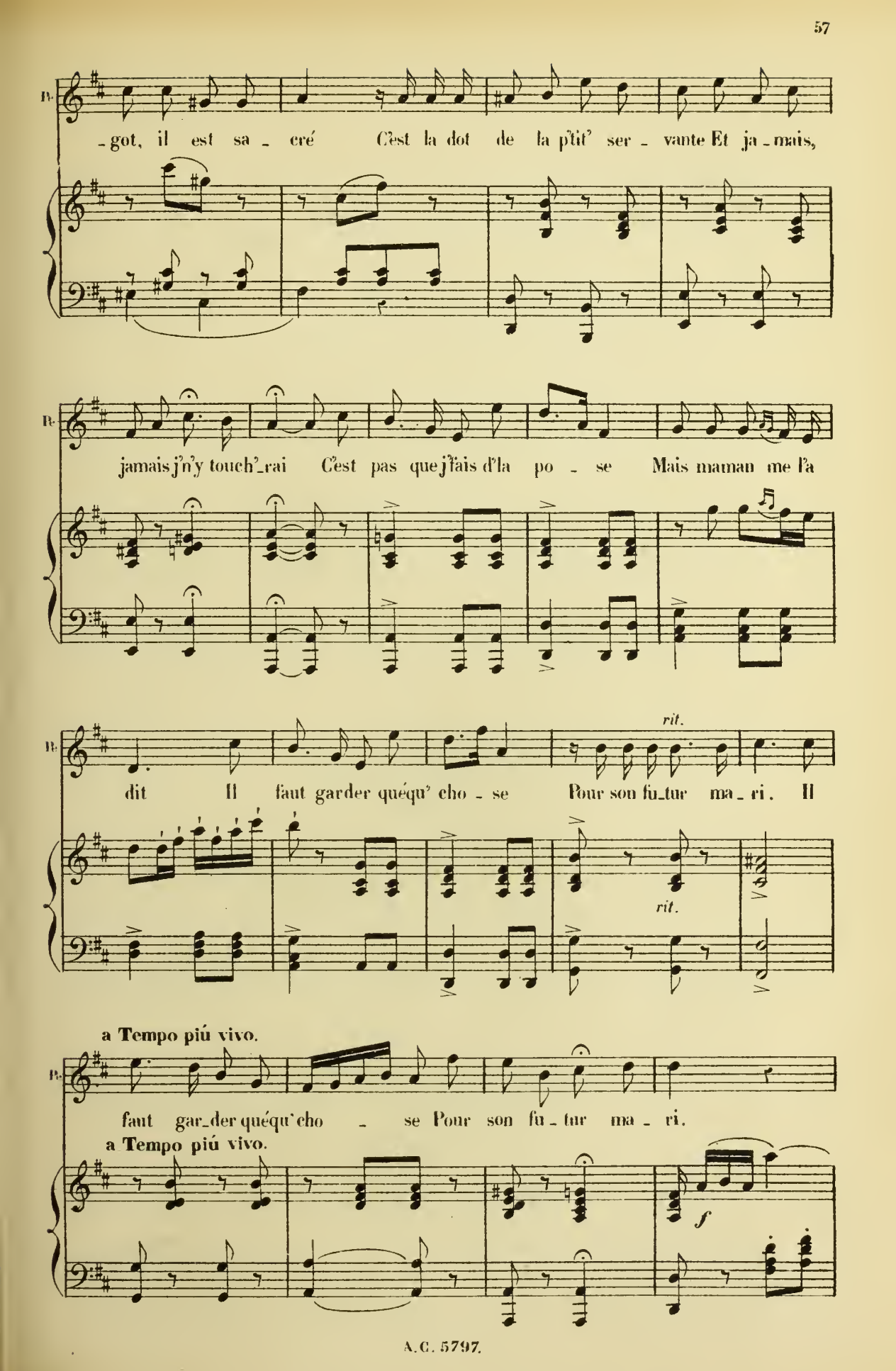
PEPITA. (1er COUPLET)

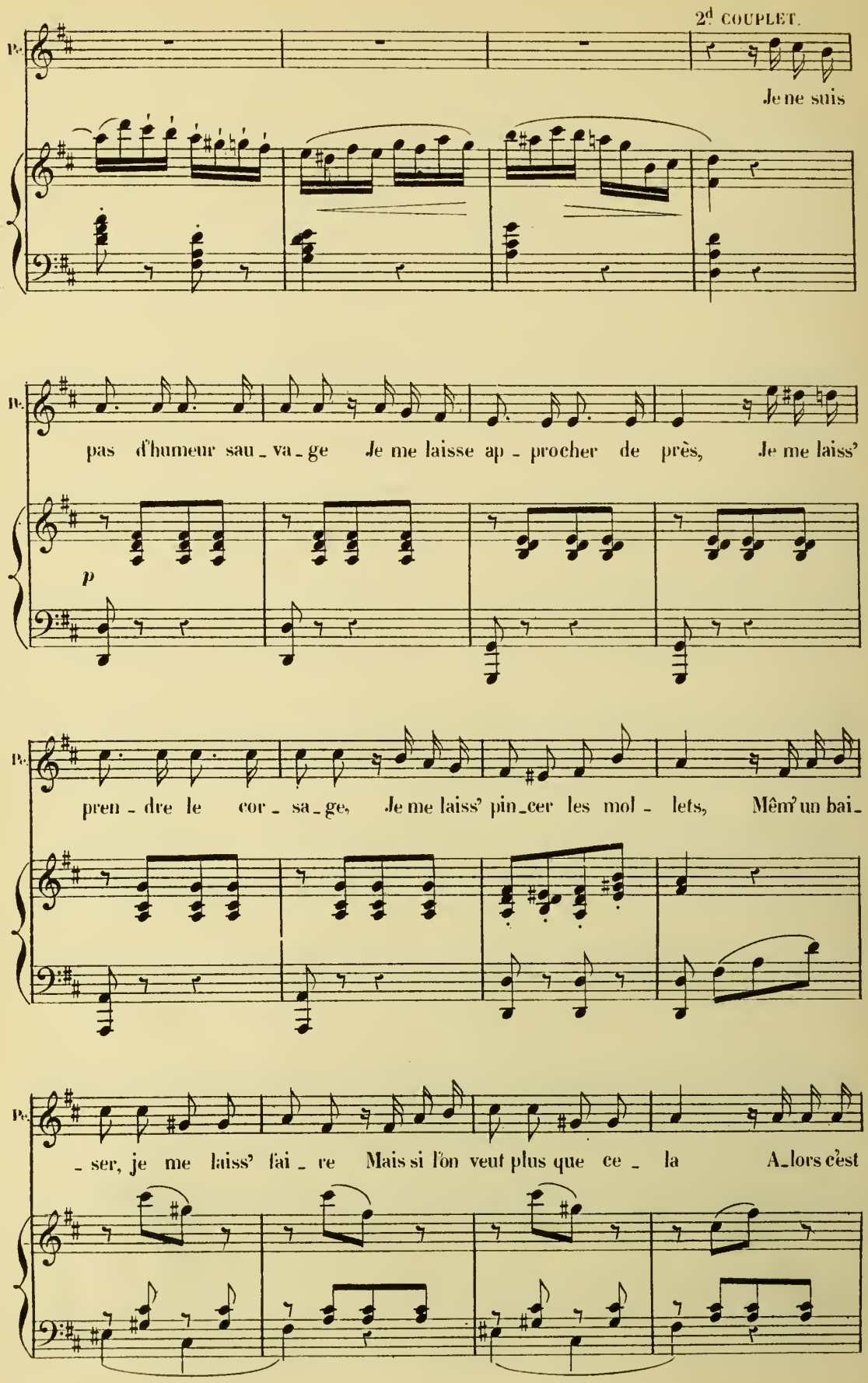
Comm'tout's les femm's je suis co - quet - te Et dam'vous

p

Pe. sa - vez c'est coû - teux J'dépens pour m'ach' - ter d'la toi - let - te Et pour me

Pe. par - fu - mer les ch'veux En - fin je n'suis pas re - gar - dan - te Mais mon ma -


B.
-got, il est sa - cré C'est la dot de la p'tit' ser - vante Et ja - mais,
B.
jamais j'n'y touch'-rai C'est pas que j'fais d'la po - se Mais maman me l'a
B.
dit Il faut garder quéqu' cho - se Pour son fu-tur ma - ri. Il
rit.
rit.
a Tempo piú vivo.
B.
faut gar-der quéqu'cho - se Pour son fu - tur ma - ri.
a Tempo piú vivo.
f


2d COUPLET.
Je ne suis
pas d'humeur sau_va_ge Je me laisse ap_procher de près, Je me laiss'
p
pren_dre le cor_sa_ge, Je me laiss' pin_cer les mol_lets, Mêm' un bai_
_ser, je me laiss' fai_re Mais si l'on veut plus que ce_la A_lors c'est

un' toute autre af - faire Et je dis nett'ment Hal - te - là C'est

pas que j'fais d'la po - se Mais maman me l'a dit: Il

rit.

faut gar-der quéqu' cho - se Pour son fu-tur ma - ri. Il

rit.

a Tempo più vivo.

faut garder quéqu' cho - se Pour son fu - tur ma - ri.

a Tempo più vivo.

f

FINAL
et
RONDE DE PSYCHÉ.

INÈS, PÉPITA, PÉDRILLE, INIGO, BOMBARDOS, UN GARÇON MEUNIER, CHŒUR.

N° 7. All° giocoso.

PIANO.

ff

mf

cresc.

Sop.

f

Plaisir dé_lec_ta_ble! C'est fort a_gré_a_ble!

Ténors.

f

Plaisir dé_lec_ta_ble! C'est fort a_gré_a_ble!

Basses.

f

Plaisir dé_lec_ta_ble! C'est fort a_gré_a_ble!

f

U_ne bonne ta_ble I_ci nous at_tend La fê_te com_

U_ne bonne ta_ble I_ci nous at_tend La fê_te com_

U_ne bonne ta_ble I_ci nous at_tend La fê_te com_

_men_ce, En fai_sant bom_ban_ce On se_ra je pen_se, Joyeux

_men_ce, En fai_sant bom_ban_ce On se_ra je pen_se, Joyeux

_men_ce, En fai_sant bom_ban_ce On se_ra je pen_se, Joyeux

et con_tent. On sera je pen_se, Joyeux et con_tent.

et con_tent. On sera je pen_se, Joyeux et con_tent

et con_tent. On sera je pen_se, Joyeux et con_tent.

p

PÉDRILLE.

Qu'on met - te la table à fins - tant, Il

P. faut nous a - mu - ser et ri - - - re.

INIGO.

Pas de sou - ve - nir at - tris - tant, Qu'en -

I. - tre nous la gaî - té res - pi - - - re.

Sop. *f* Qu'on met - te

Ténors. *f* Qu'on met - te

Basses *f* Qu'on met - te

f

la table à l'ins_tant, Qu'on met_te la table à l'ins_tant.

la table à l'ins_tant, Qu'on met_te la table à l'ins_tant.

la table à l'ins_tant, Qu'on met_te la table à l'ins_tant.

Plai_sir dé_lec_ta_ble! C'est fort a_gré_a_ble!

Plai_sir dé_lec_ta_ble! C'est fort a_gré_a_ble!

Plai_sir dé_lec_ta_ble! C'est fort a_gré_a_ble!

U_ne bon_ne ta_ble I_ci nous at_tend.

U_ne bon_ne ta_ble I_ci nous at_tend.

U_ne bon_ne ta_ble I_ci nous at_tend.

La fê_te com_men_ce En fai_sant bom_ban_ce

La fê_te com_men_ce En fai_sant bom_ban_ce

La fê_te com_men_ce En fai_sant bom_ban_ce

On se_ra je pen_se, Jo_yeux et con_tent. On se_ra je

On se_ra je pen_se, Jo_yeux et con_tent. On se_ra je

On se_ra je pen_se, Jo_yeux et con_tent. On se_ra je

pen_se, Joyeux et con_tent.

pen_se, Joyeux et con_tent.

pen_se, Joyeux et con_tent.

ff

Même mouv!

PÉDRILLE.

Même mouv! Ve - nez! ve - nez ma chère I - nès!

INIGO.

Ve -

p

INÈS.

A vo - tre voix j'ac - cours!

I. - nez! ve - nez ma Pé - pi - ta!

PÉPITA.

Me voi -

Pe. - là! me voi - là!

PÉDRILLE.

Dans son doux sou - ri - re Règne la gai -

P - té. On ne peut rien li - re Dans son œil fu - té

INIGO.

Al -

PÉPITA.

Pe.

_lons! al_lons! puisque la table est prê_te Que l'on se place vi_vement, Et

Pe.

d'Inès cé_lé_brons la fête En man_geant et bu_vant gai_ment

Sop.

f Oui, man_geons et bu_vons gai_ment A ta_ble! à

Ténors.

f Oui, man_geons et bu_vons gai_ment A ta_ble! à

Basses.

f Oui, man_geons et bu_vons gai_ment A ta_ble! à

f *ff*

ta_ble! à ta_ble!

ta_ble! à ta_ble!

ta_ble! à ta_ble!

Allegro.

mf

INÈS, PÉPITA.

Mangeons!

INIGO.

Man-geons!

PÉDRILLE.

Man-geons!

f

CHŒUR.

Mangeons!

(Bruit d'assiettes, de couteaux et de fourchettes)

f

p

1ª

2ª

f

INIGO. PÉDRILLE. INÈS, PÉPITA.

Trin - quons! Trin - quons! Trin - quons!

CHOEUR. (Bruit de verres)

Trinquons!

INIGO.

1ª 2ª

Chan -

PÉDRILLE. INÈS, PÉPITA.

1. - tons! Chantons! Chantons!

Sop.

Chantons Oui, chantez

Ténors.

Chantons Oui, chantez

Basses.

Chantons Oui, chantez

nous u_ne ron _ de Oui chantez nous u_ne ron _ de

nous u_ne ron _ de Oui chantez nous u_ne ron _ de

nous u_ne ron _ de Oui chantez nous u_ne ron _ de

PÉPITA.

Nous al_ lons chan_ter u_ ne ron _ de; L'his_toi_re de

p

B.

Psy_ché la blon _ de

Sop.

p

E_cou_tons! E_cou_tons!

Ténors.

p

E_cou_tons! E_cou_tons!

Basses.

p

E_cou_tons!

p

RONDE DE PSYCHÉ

All.º non troppo.

f

PÉPITA.

1. Il y a - vait dans un vil - la - ge Un' fill'
2. L'épouse é - tait très heu - reu - se Son é -

p

Pe.

qui s'applait Psy - ché On lui donne en ma - ri - a - ge Un beau
- poux é - tait par - fait Mais comme elle é - tait cu - ri - euse Ce mys -

INÈS.

Mais le drôl' de cette his - toi - re C'est que
J'voudrais pour - tant s'dit la bel - le Sa - voir

Pe.

gas très re - cher - ché
- tère la chif - fon - nait

PÉPITA.

In. c't'é-poux in-con-nu C'est vrai-ment a n'y pas croi-re Psy-ché
s'il est brun ou blond D'quell' cou-leur est sa pru-nel-le S'il a

INÈS.

Pe. n'l'a-vait ja-mais vu Tout's les nuits près de sa bel-le Il ar-
le nez court ou long Dès ce soir a-jou-ta-t'el-le Pour con-

legato.

In. -ri-vait su-bi-to
naitr' mon Ro-mé-o

PÉPITA.

Puis crac soufflant la chan-del-le Y s'glis-
Je ral-lum'rait la chan-del-le Quand il

In. Dans do Et

Pe. -sait dans le do-do le do. Et
s'ra dans le do-do

In. lon lon la lan - de - ri - ret - te. Qu'est-c'que c'est que cet a - moureux Ne
Con - nai - tra t'ell' son a - moureux Qu'elle

Pe. lon lon la lan - de - ri - ret - te. Qu'est-c'que c'est que cet a - moureux Ne
Con - nai - tra t'ell' son a - moureux Qu'elle

In. cherchez pas dit l'his - to - riette. Il n'faut pas ê - tre cu - rieux! Et lon lon la et
y prenn' gard' dit l'his - to - riette.

Pe. cherches pas dit l'his - to - riette. Il n'faut pas ê - tre cu - rieux! Et lon lon la et
y prenn' gard' dit l'his - to - riette.

In. lon lon la Il n'faut pas ê - tre cu - ri - eux Et lon lon la et lon lon la lon

Pe. lon lon la Il n'faut pas ê - tre cu - ri - eux Et lon lon la et lon lon la lon

In. la lande_ri _ ra.

Pe. la lande_ri _ ra

Sop. *f* Et lon lon la, Et lon lon la Il n'faut pas ê_tre cu_rieux! Et

Ténors. *f* Et lon lon la, Et lon lon la Il n'faut pas ê_tre cu_rieux! Et

Basses. *f* Et lon lon la, Et lon lon la Il n'faut pas ê_tre cu_rieux! Et

f

Pe. 1ᵉ 2ᵉ

2. L'épouse 3. Pendant

lon lon la, Et lon lon la lou la lan_de_ri _ ra. _ra.

lon lon la, Et lon lon la lon la lan_de_ri _ ra. _ra.

lon lon la, Et lon lon la lon la lan_de_ri _ ra. _ra.

1ᵉ 2ᵉ

Pe.

qu'il faisait un som_me Ell' al - lum' son lu - mi - gnon Et con -

p

INÈS.

Mais sou_dain v'là qu'il se

Pe.

_templ'un beau jeun'homme, Bien gen_til et bien mi - gnon:

PÉPITA.

In.

lè - ve Et qu'il dit t'as yon_lu m'voir Pour te pu - nir fil_le d'E - ve Moi, j'te

INÈS.

Pe.

souhaite le bon - soir. La_d'ssus bien loin de la bel - le Le v'là

legato.

In. qui s'en-fuit pres - to

Pe. Et pour tou-jours la don - zel - le Res - ta

In. Dans do Et

Pe. seul' dans son do - do, son do. Et

In. lon lon la lan - de - ri - ret-te El - le pleu-ra son a - moureux. V'là

Pe. lon lon la lan - de - ri - ret-te El - le pleu-ra son a - moureux. V'là

Iu. ce que c'est dit l'his - to - riet - te V'là c'que c'est qu'd'être cu - ri - eux! Et

Pe. ce que c'est dit l'his - to - riet - te V'là c'que c'est qu'd'être cu - ri - eux! Et

Iu. lon lon la, Et lon lon la V'là c'que c'est qu'd'être cu - ri - eux. Et lon lon la, Et

Pe. lon lon la, Et lon lon la V'là c'que c'est qu'd'être cu - ri - eux. Et lon lon la, Et

Iu. lon lon la lon la lan - de - ri - ra.

Pe. lon lon la lon la lan - de - ri - ra.

Sop. *f* Et lon lon la, Et lon lon la V'là

Ténors. *f* Et lon lon la, Et lon lon la V'là

Basses. *f* Et lon lon la, Et lon lon la V'là

f

c'que c'est qu'dètre cu_ri_eux! Et lon lon la, Et lon lon la lon la lan_de_ri_

c'que c'est qu'dètre cu_ri_eux! Et lon lon la, Et lon lon la lon la lan_de_ri_

c'que c'est qu'dètre cu_ri_eux! Et lon lon la, Et lon lon la lon la lan_de_ri_

più animato

_ra Et lon lon la lan_de_ri_rette Et lon lon la lon la Et lon lon

_ra Et lon lon la lan_de_ri_rette Et lon lon la lon la Et lon lon

_ra Et lon lon la lan_de_ri_rette Et lon lon la lon la Et lon lon

ff

la lan_de_ri_ret_te lon lan_de_ri_ra.

la lan_de_ri_ret_te lon lan_de_ri_ra.

la lan_de_ri_ret_te lon lan_de_ri_ra.

Allegro.

f

UN GARÇON MEUNIER.

Pour Pé - pi - ta, pour I - nès J'accours por - tant u - ne

p

let - tre Que m'a dit de leur re - met - tre Leur on - cle Ro - dri -

INÈS et PÉPITA.

-guez. Donnez!

Un poco più lento.

f

fp

INIGO.

Je reconnais ce garçon meunier

Un poco più lento.

là C'est le va - let doré de tout à l'heure oui - dà!

f

fp

PÉDRILLE.

INÈS.

Quel in_ci_dent su_

p

marcato.

In. _bit ah! ma sur_prise est gran_de

PÉPITA.

Notre on_cle près de

Pe. lui sur le champ nous de_man_de

INÈS.

A son or_dre for_

In. _mel nous devons o_bé_ir.

PÉPITA.

Il nous faut vous quit_ter, de suite il faut par_

In.

Nous devons o_bé _ ir Nous devons o_bé _

Pc.

_tir. Nous devons o_bé _ ir Nous devons o_bé _

Sop. *P*

Eh!quoi par _ tir! Eh quoi par _ tir!..

Ténors.

Eh!quoi par _ tir! Eh quoi par _ tir!..

Basses.

Eh!quoi par _ tir! Eh quoi par _ tir!..

In

_ir.

Pc.

_ir. Remettons nos man_teaux.

In.

Ap _ pre _ tons - nous bien vi _ te!

Pc.

Ne per_dons pas de

Un poco più lento.

P.

temps, Il faut par_ tir de sui _ te.

Un poco più lento.

f

fp

INIGO.

Je viens d'être ma _ lin, dans la poche d'I _

f

fp

I.

_ nès J'ai chippé le bil _ let de l'oncle Ro_dri _ guez.

PÉDRILLE. *(Parlé)*

Voyons, quelques mots seulement: «ce soir à neuf heures au château de Galardos, mot de passe: PRUDENCE et POIGNARD.» Pru _

pp

pp

INIGO. PÉDR.

P. _ dence et poi_gnard! Pru_dence et poi_gnard. C'est un cauche_

INIGO.

P. _ mar. C'est un cau_che_ mar, j'en de_viens bla_

INÈS.

_ fard. Au re_voir chers petits ma_ris Partir nous

dolcissimo.

In. fait bien de la pei_ne.

PÉPITA.

Conso_lez-vous soyez gen_

In. Ne soyez

Pe. _ tils Nous revien_drons dans la quin _ zai _ ne. Ne soyez

In. pas jaloux, Ne soy_ez pas jaloux Em _ bras_ sons - nous, Em _

Pe. pas jaloux, Ne soy_ez pas jaloux Em _ bras_ sons - nous, Em _

In. _ bras _ sons - nous!

Pe. _ bras _ sons - nous!

Sop. Ne soy _ ez pas ja _ loux, Ne soy _ ez

Ténors. Ne soy _ ez pas ja _ loux, Ne soy _ ez

Basses. Ne soy _ ez

mf

pas jaloux. Em - bras - sez - vous, Em - bras - sez - vous.

pas jaloux. Em - bras - sez - vous, Em - bras - sez - vous.

pas jaloux. Em - bras - sez - vous, Em - bras - sez - vous.

LE GARÇON MEUNIER.

On vous at tend! Ve - nez! ve - nez!

pp

PÉDR.

En quel en - droit, Nous le sau - rons,

INIGO.

Nous y se -

PÉDR.

Nous les sui - vrons Et nous sau - rons Ce quel - les sont, Ce

- rons. Nous les sui - vrons Et nous sau - rons Ce quel - les sont, Ce

P. quel _ les font. Nous le sau _ _

I. quel _ les font. Nous le sau _ _

1º Tempo.

INÈS.

P. _ rons. Et lou lon la lan de_ ri _ rette Au re_voir nos beaux

PÉPITA.

I. _ rons. Et lou lon la lan de_ ri _ rette Au re_voir nos beaux

1º Tempo.

pp

In. a_moureux Rap _ pe _ lez-vous notre his _ to _ riet_te Il n'faut pas ê _ tre

Pe. a_moureux Rap _ pe _ lez-vous notre his _ to _ riet_te Il n'faut pas ê _ tre

In. cu_ri_eux! Et lou lon la et lon lon la Il n'faut pas ê_tre cu_ri_eux. Et

Pe. cu_ri_eux! Et lou lon la et lon lon la Il n'faut pas ê_tre cu_ri_eux. Et

In.

lon lon la et lon lon la lon la lan_de_ri _ ra.

Pe.

lon lon la et lon lon la lon la lan_de_ri _ ra.

LES PERSONNAGES et le CHŒUR.

Sop.

f

Et lon lon la, Et

Ténors.

f

Et lon lon la, Et

Basses.

f

Et lon lon la, Et

f

lon lon la. Il n'faut pas ê _ tre cu _ ri _ eux! Et lon lon la, Et lon lon la lon

lon lon la. Il n'faut pas ê _ tre cu _ ri _ eux! Et lon lon la, Et lon lon la lon

lon lon la. Il n'faut pas ê _ tre cu _ ri _ eux! Et lon lon la, Et lon lon la lon

Più animato.

la lan_de_ri _ ra. Et lon lon la lan_de_ri _ rette. Et lon lon la lon

la lan_de_ri _ ra. Et lon lon la lan_de_ri _ rette. Et lon lon la lon

la lan_de_ri _ ra. Et lon lon la lan_de_ri _ rette. Et lon lon la lon

Più animato.

la, Et lon lon la lan_de_ri _ ret _ te. Lon lan _ de _ ri _ ra.

la, Et lon lon la lan_de_ri _ ret _ te. Lon lan _ de _ ri _ ra.

la, Et lon lon la lan_de_ri _ ret _ te. Lon lan _ de _ ri _ ra.

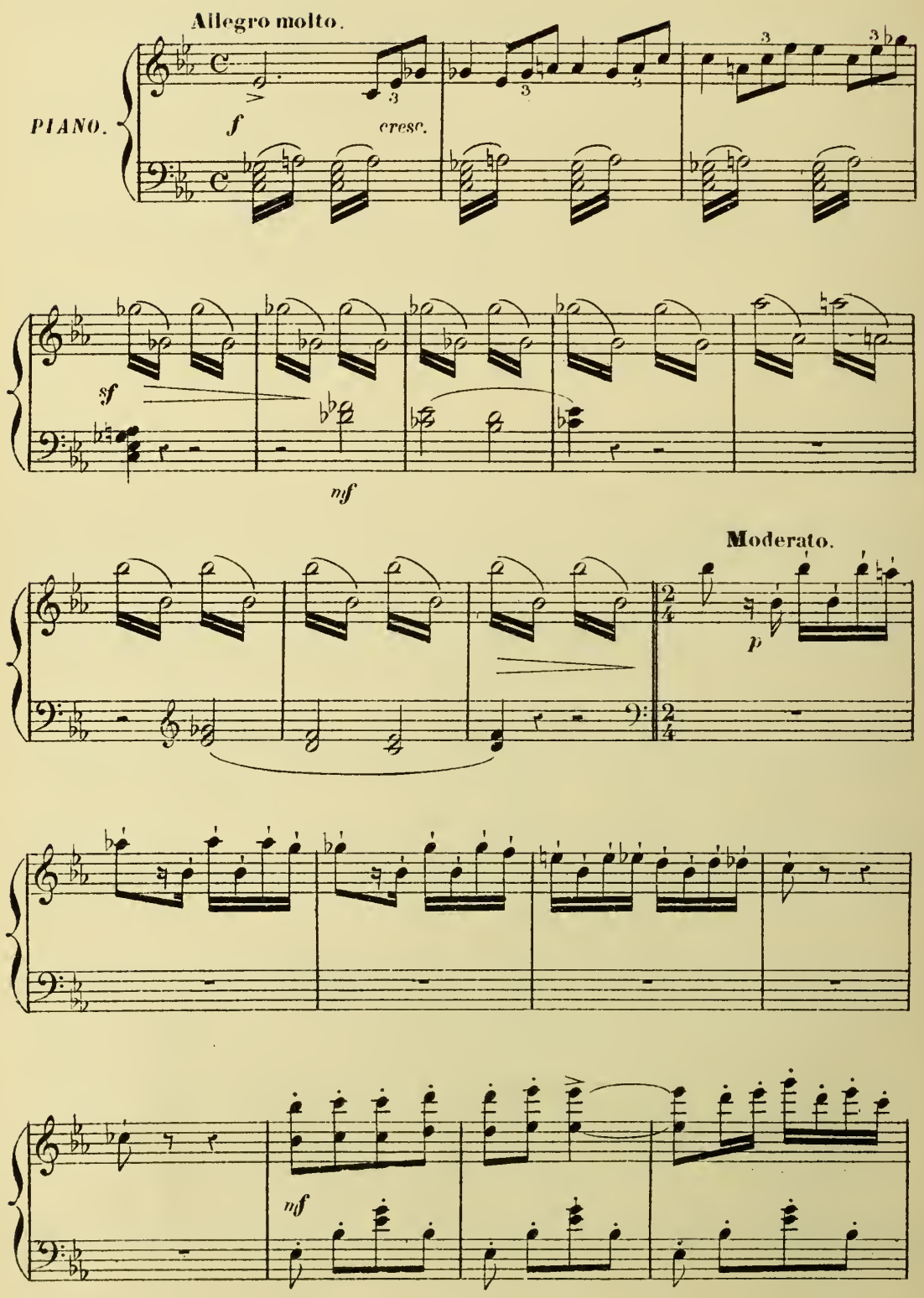
ff

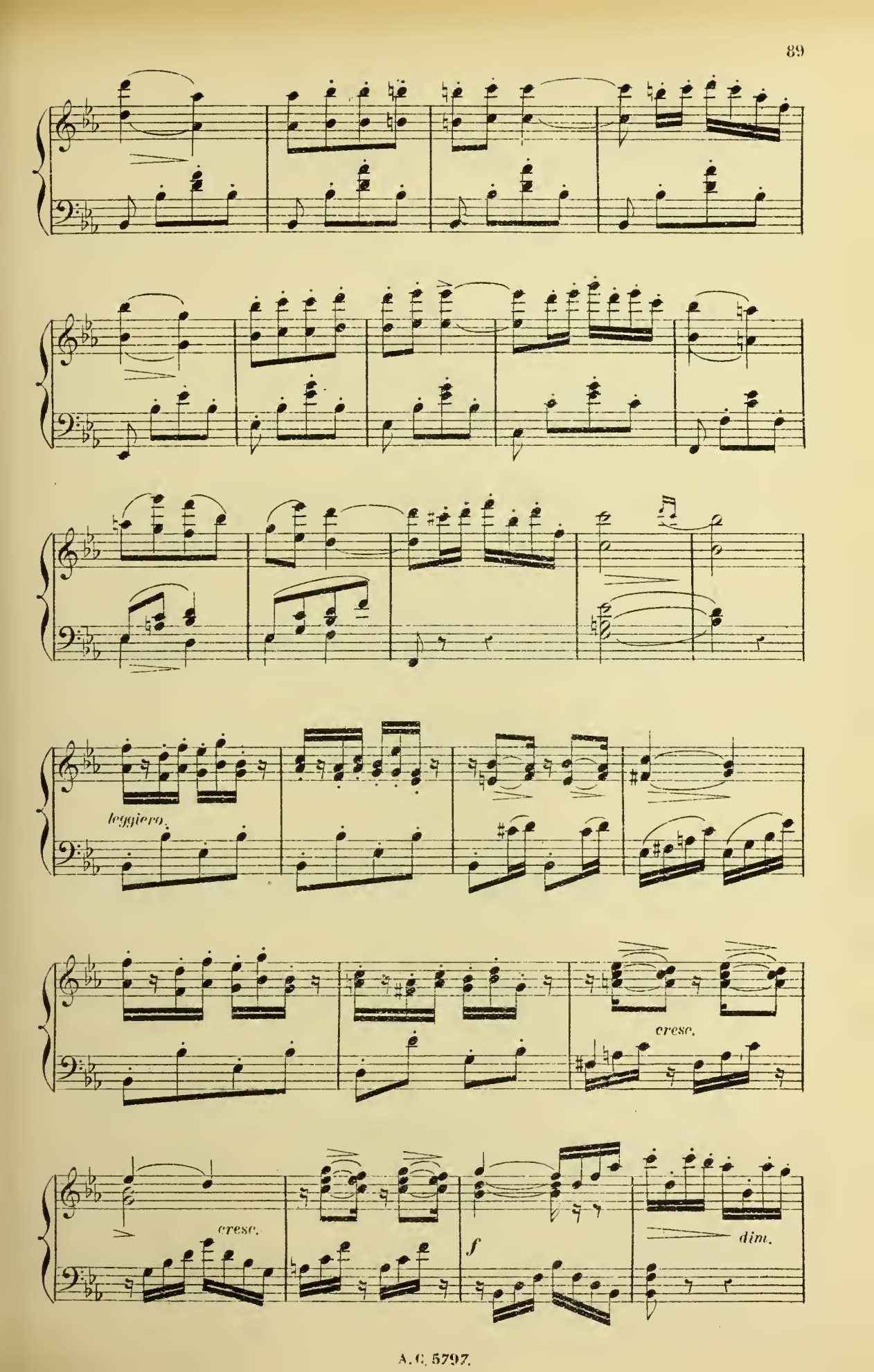
RIDEAU.

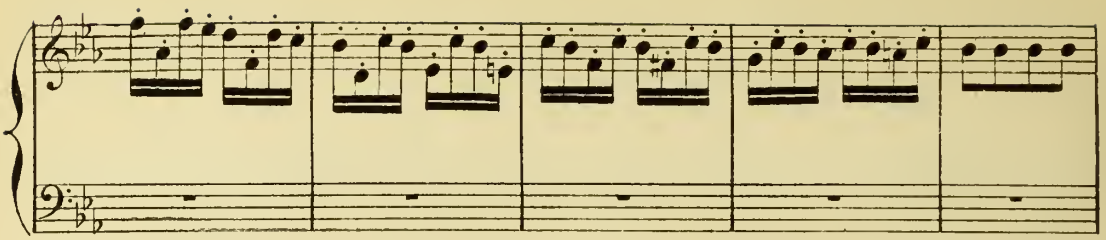
Fin du 1er Acte.

ACTE II.

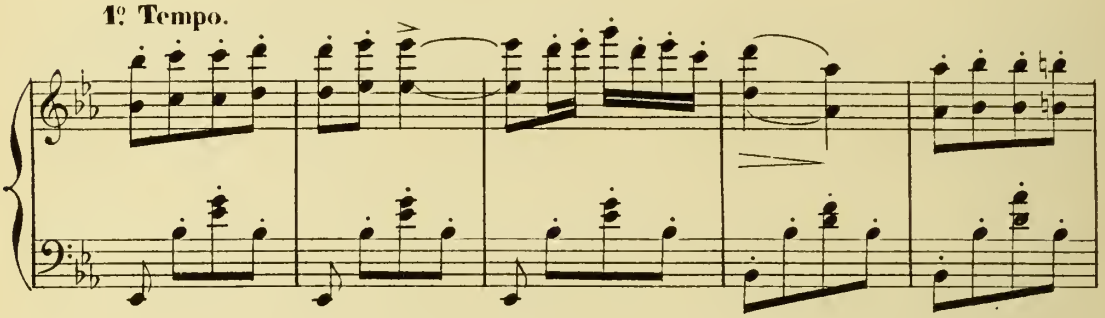
ENTR' ACTE.

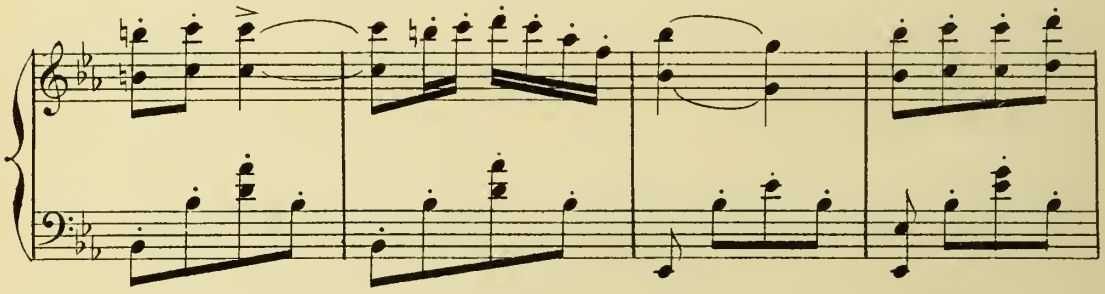


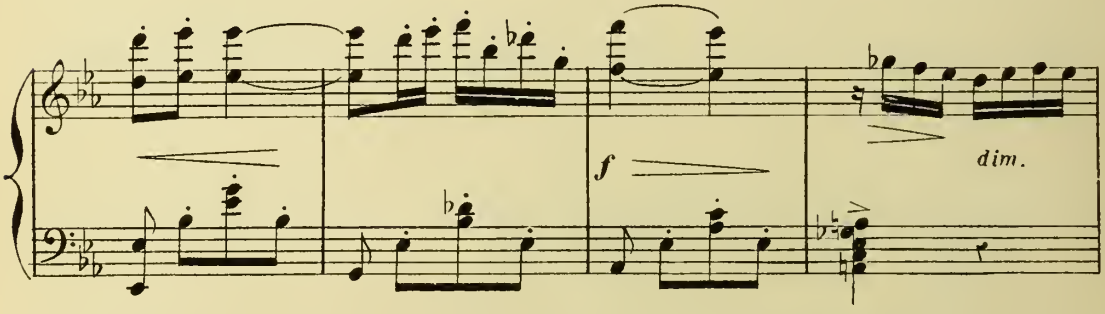

leggiero.
cresc.
cresc.
f
dim.



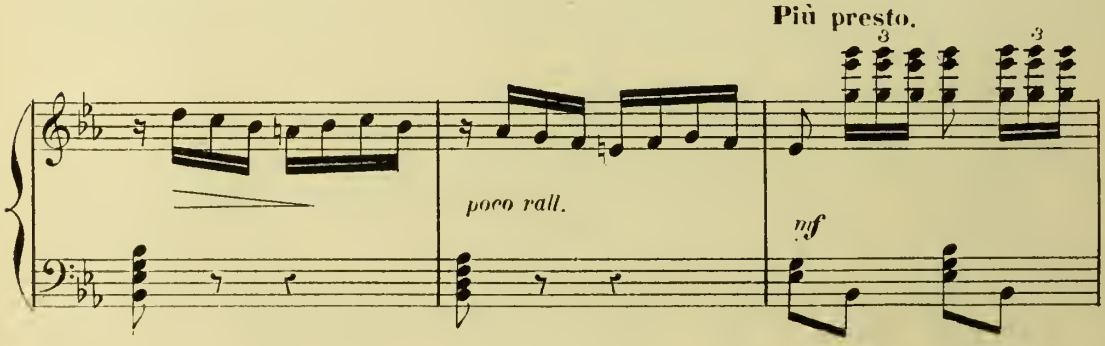
1º Tempo.

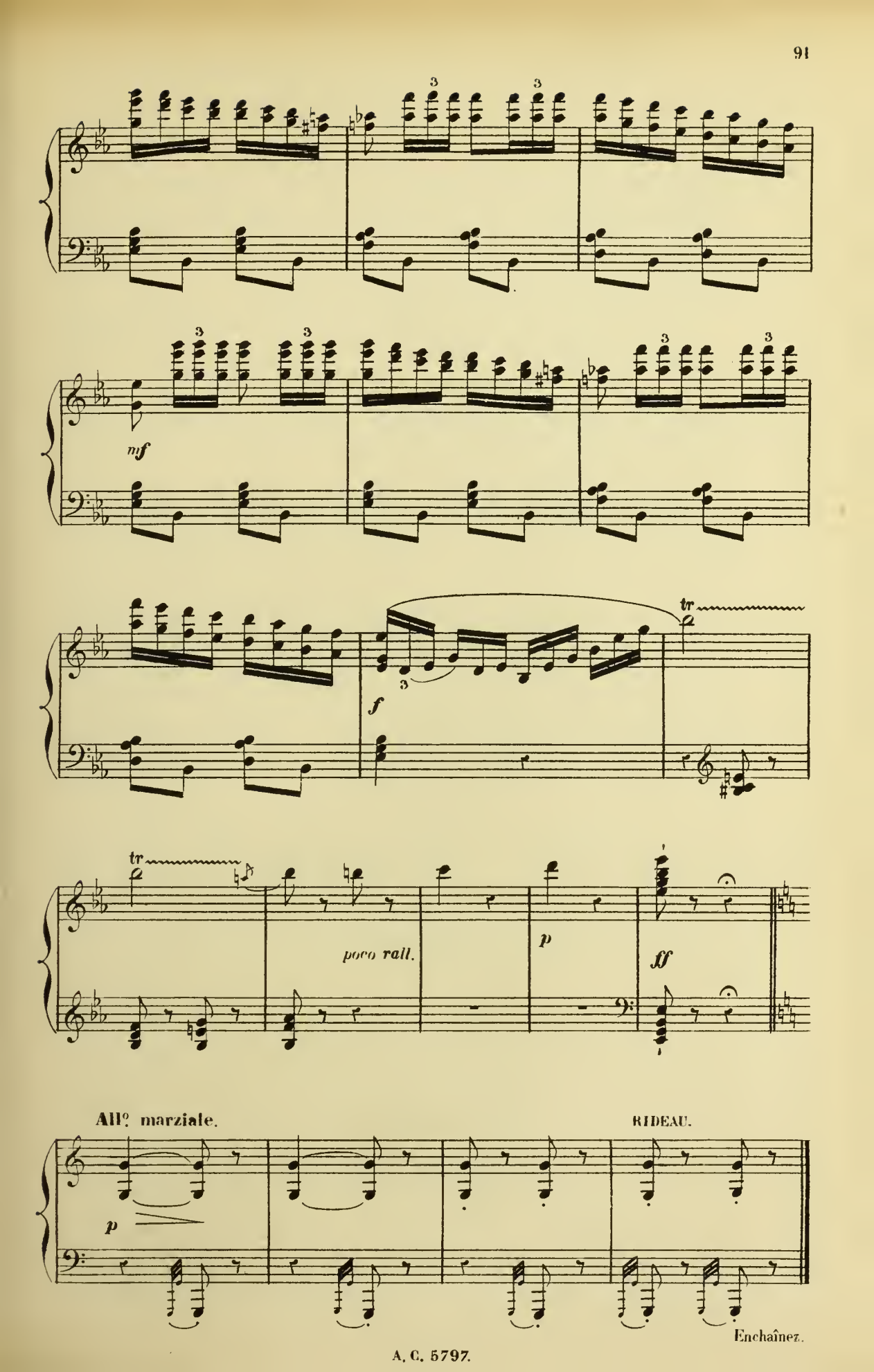






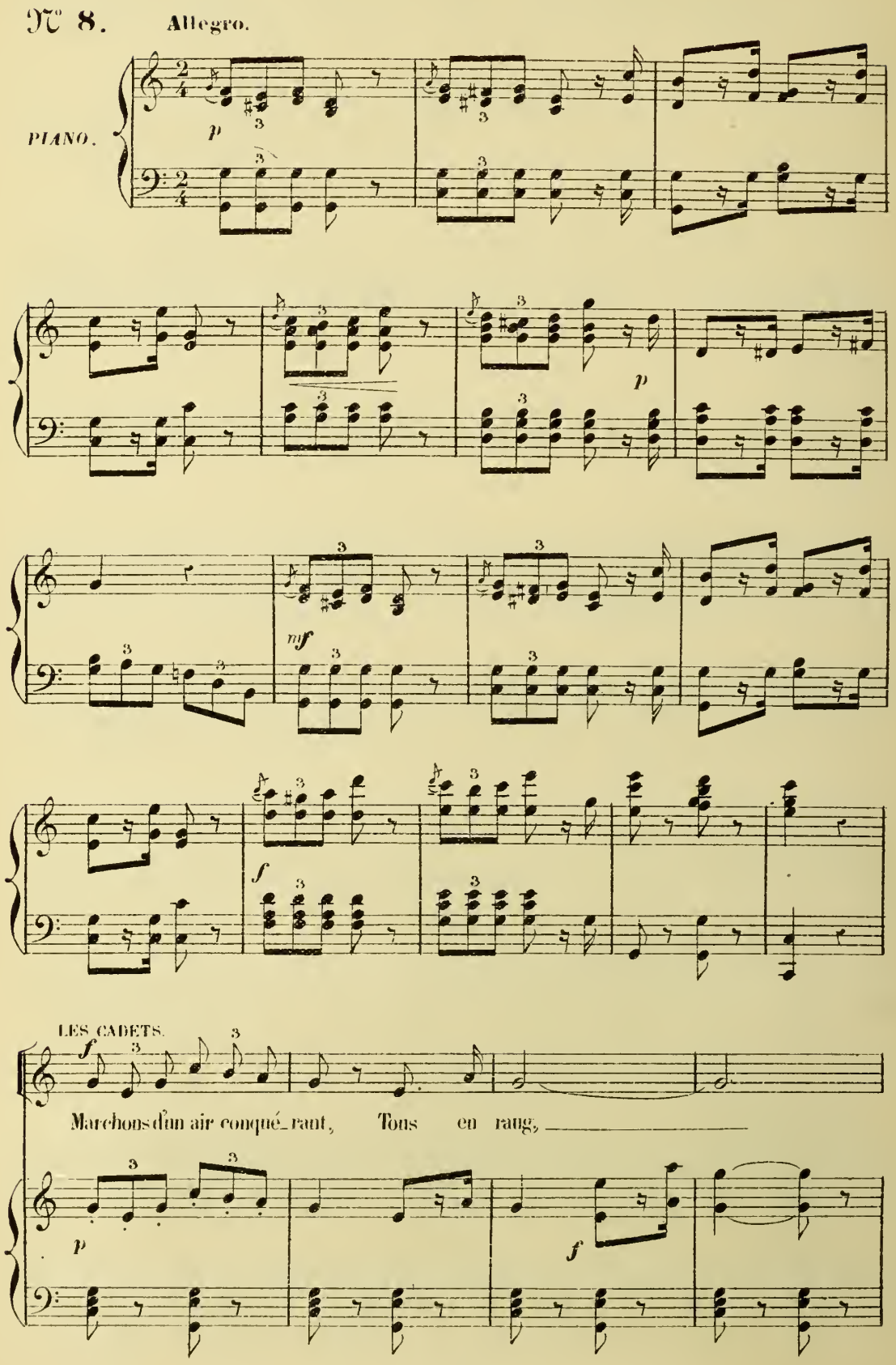
Più presto.




mf
f
tr
poco rall.
p
ff
All.º marziale.
RIDEAU.
p
Enchaînez.

CHŒUR ET COUPLETS MILITAIRES.

BOMBARDOS, CLÉOPHAS, LES CADETS, CHŒUR.



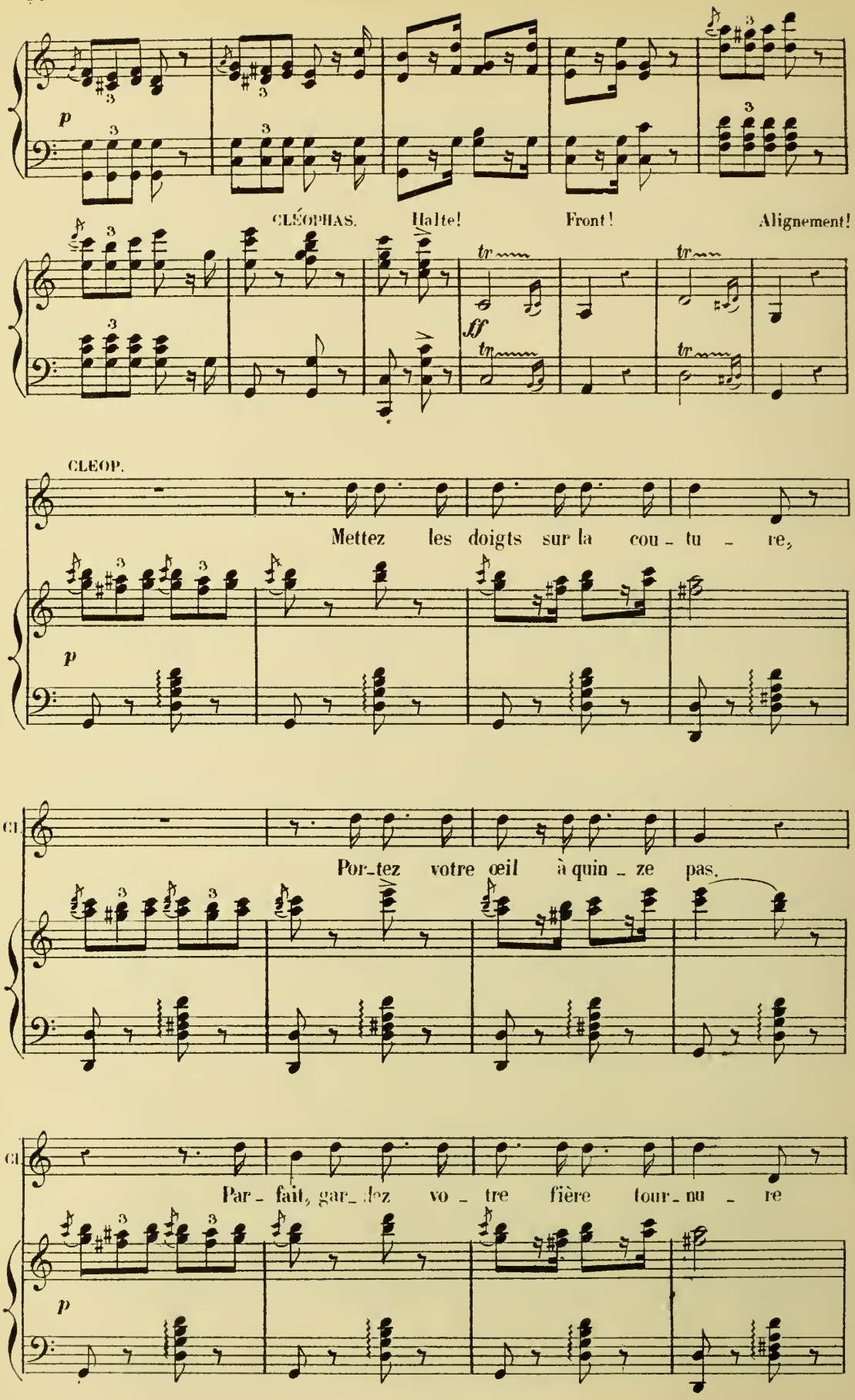
Dé_fi_lons comme des hom_mes Car nous som_ _ _mes

Les gentils pe_tits ca_dets Bien pro_prets.

D'une é_co_le mi_li_tai_re Fort aus_tè_ _ _re.

Do_ci_le_ment Marchons en rang Do_ci_lement Mar_chons en rang.

Do_ci_le_ment Marchons en rang, Marchons en rang.


p
CLÉOPHAS. Halte! Front! Alignement!
ff
CLEOP.
Mettez les doigts sur la cou - tu - re,
p
Cl.
Por - tez votre œil à quin - ze pas.
Cl.
Par - fait, gar - dez vo - tre fière tour - nu - re
p

CL.

Et main _ te _ nant Ne bougez pas!

LES CADETS.

Ne bougeons pas! En vrais soldats Gar_ dons no_tre pos_ tu _ re

p *cresc.*

CLÉOP.

Marquez le pas. Arme au

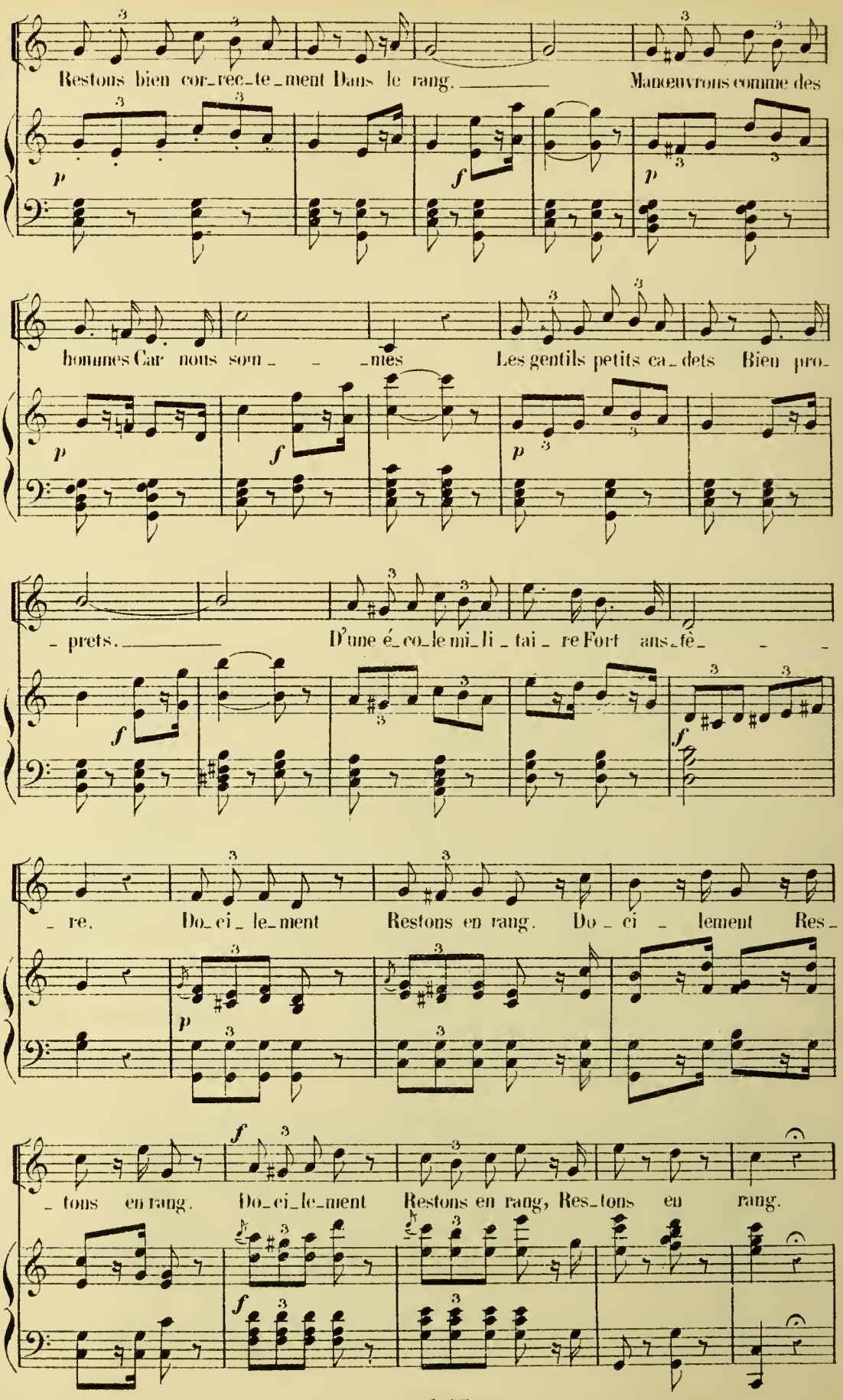
Marquons le pas, Ré_ glons bien notre al_ lu _ re.

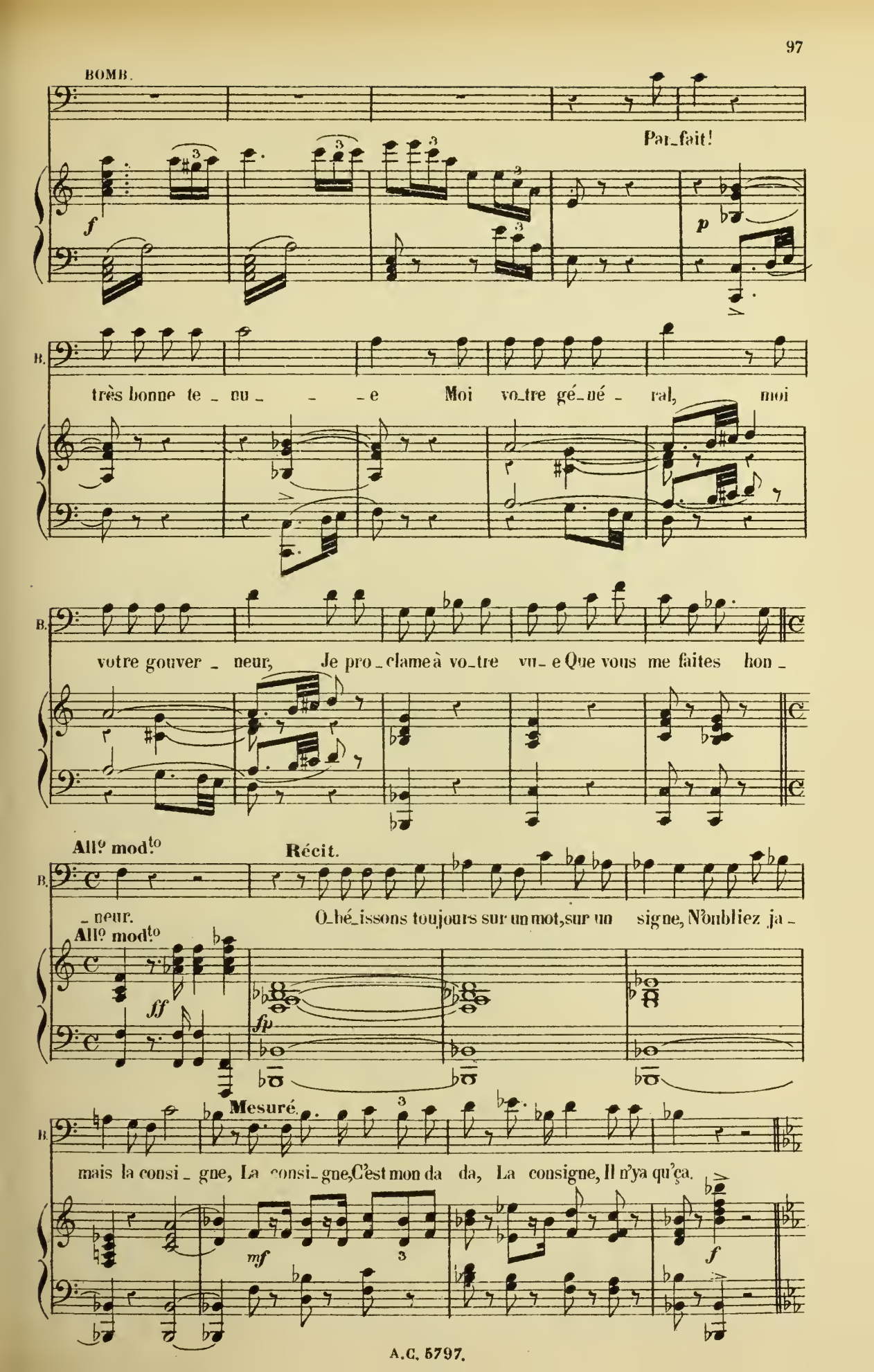
cresc.

CL.

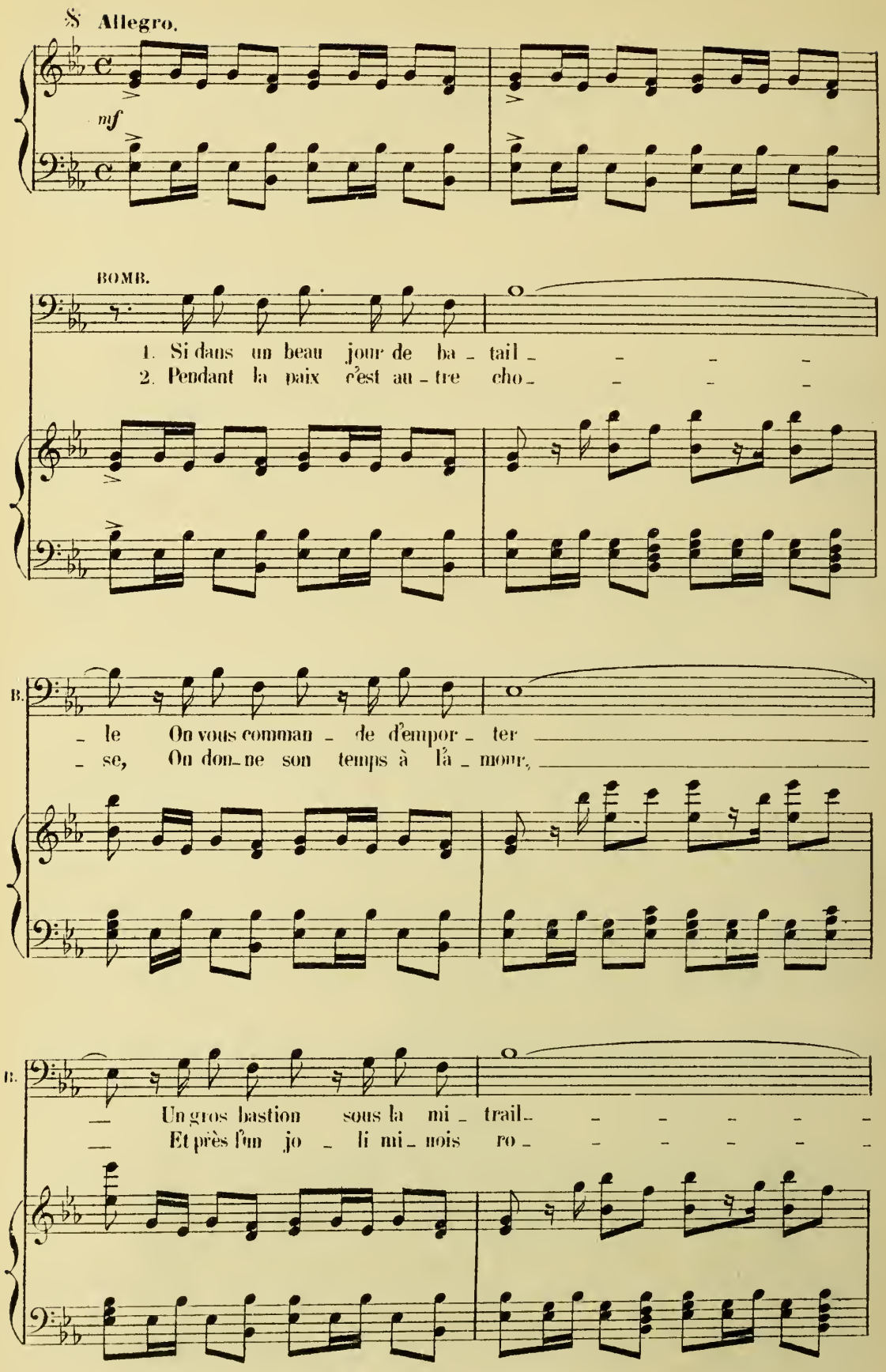
pied pres_te _ ment.

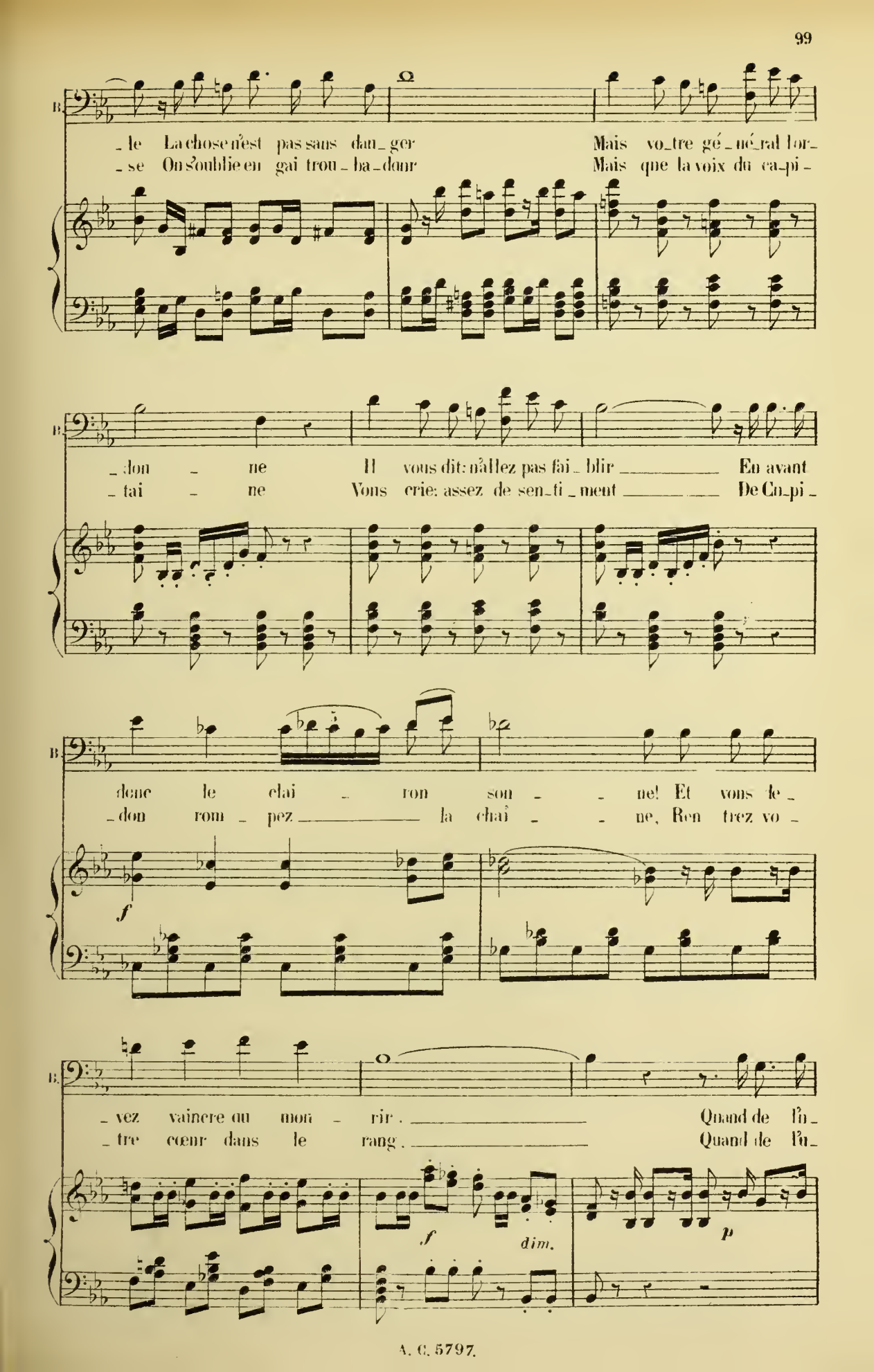
Voi_ là monsieur le ser_ gent!


Restons bien cor_rec_te_ment Dans le rang. Manœuvrons comme des
p
f
p
hommes Car nous som_ _ _mes Les gentils petits ca_dets Bien pro_
p
f
p
_ prets. D'une é_co_le mi_li_tai_re Fort ans_fê_ _ _
f
f
_ re. Do_ci_le_ment Restons en rang. Do_ci_lement Res_
p
f
_ tons en rang. Do_ci_le_ment Restons en rang, Res_tons en rang.
f


BOMB.
Par_fait!
f
p
B.
très bonne te _ nu _ _ _ e Moi vo_tre gé_né _ ral, moi
B.
votre gouver _ neur, Je pro _ clame à vo_tre vu _ e Que vous me faites hon _
All.o mod.to
Récit.
B.
_ neur.
O_bé_issons toujours sur un mot, sur un signe, N'oubliez ja _
All.o mod.to
ff
fp
Mesuré.
B.
mais la consi _ gne, La consi_gne, C'est mon da da, La consigne, Il n'ya qu'ça.
mf
f

COUPLETS MILITAIRES.




B.
le La chose n'est pas sans dan_ger Mais vo_tre gé_né_ral lor_
se On s'oublie en gai trou_ba_dour Mais que la voix du ca_pi_
don ne Il vous dit: n'allez pas fai_blir En avant
tai ne Vous crie: assez de sen_ti_ment De Ca_pi_
B.
dene le clai_ron son_ne! Et vous le_
don rom_pez la chai_ne, Ren trez vo_
f
B.
vez vaincre ou mou_rir. Quand de l'u_
tre cœur dans le rang. Quand de l'u_
f
dim.
p

B. – ni – forme on est di – gne On se fait tuer a – vec plai –
– ni – forme on est di – gne On quit te tout a plai –

B. – sir. C'est la con – si – gne, C'est la con – si – gne Un bon sol –
– sir.

f *p*

B. – dat doit o – bé – ir A la con – si – gne, C'est la con – si – gne, C'est la con –

f

B. – si – gne, A la con – signe Un bon soldat doit o – bé –

CLÉOP.

Un bon sol - dat doit o - bé - ir A la con -

B. - ir. Un bon sol - dat doit o - bé - ir A la con -

LES CADETS.

Un bon sol - dat doit o - bé - ir A la con -

f

Cl. - si - gne. Un bon sol - dat doit o - bé - ir,

B. - si - gne. Un bon sol - dat doit o - bé - ir,

- si - gne. Un bon sol - dat doit o - bé - ir,

Cl. — Doit o - bé - ir à la con - si - - gne.

B. — Doit o - bé - ir à la con si - - gne.

— Doit o - bé - ir à la con si - - gne.

ff

CHŒUR DE SORTIE.

N° 8bis

1° Tempo.

LES CADETS

C'est la con_si _ gne, C'est la con_si _ gne, Un bon sol_

1° Tempo.

PIANO.

f

_dat doit o_bé_ir A la con_si _ gne, C'est la con_si _ gne, C'est la con_

dim.

_si _ gne, A la con_signe Un bon soldat doit o_bé_ir.

p

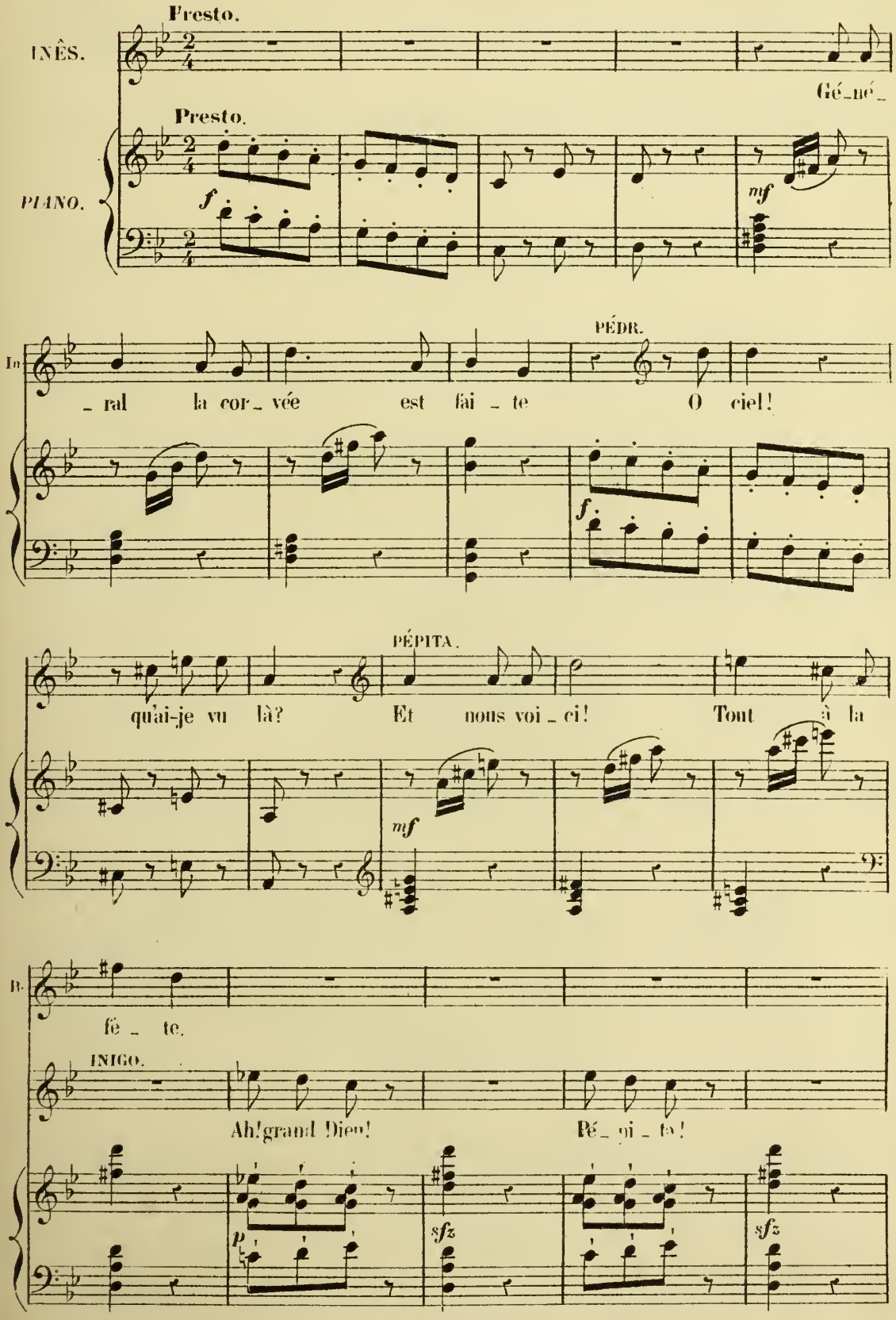
pp

pp

QUINTETTE.

INÈS, PÉPITA, PÉDRILLE, INIGO, BOMBARDOS.

N° 9.



INÈS et PÉPITA.

Quoi! nos maris i _ ci?

BOMB.

Si _ len _ ce! Si _ len _ ce!

PÉDR.

Mais vos deux niè _ ces Les voi _ là!

BOMB.

En _ core, en core! Ah! c'est trop d'impu _ den _ ce!

PEDR.

Mais c'est I _ nès!

INÈS. (rires)

Ah! ah! ah! ah! ah! ah! ah!

INIGO.

Et Pé _ pi _ ta!

In.

ah! ah! ah! ah! ah! ah! ah! ah! I - nês moi quelle fo -

p dolce

In.

- lie! Ah! re - ve - nons vite au ré - el

In.

C'est u - ne plaisan - te - rie, Je suis, je

In.

suis Ma - no - ël!

PÉPITA.

Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

Pé.

Pé - pi - ta moi quelle fo - lie! Ah voi - la

p *dolce.*

Pé.

certes du non - veau! C'est u - ne

Pé.

plaisan - te - rie, Car je suis le pe - tit Dié - go.

PÉDRILLE.

Ma - no -

INIGO.

Et Dié - go!

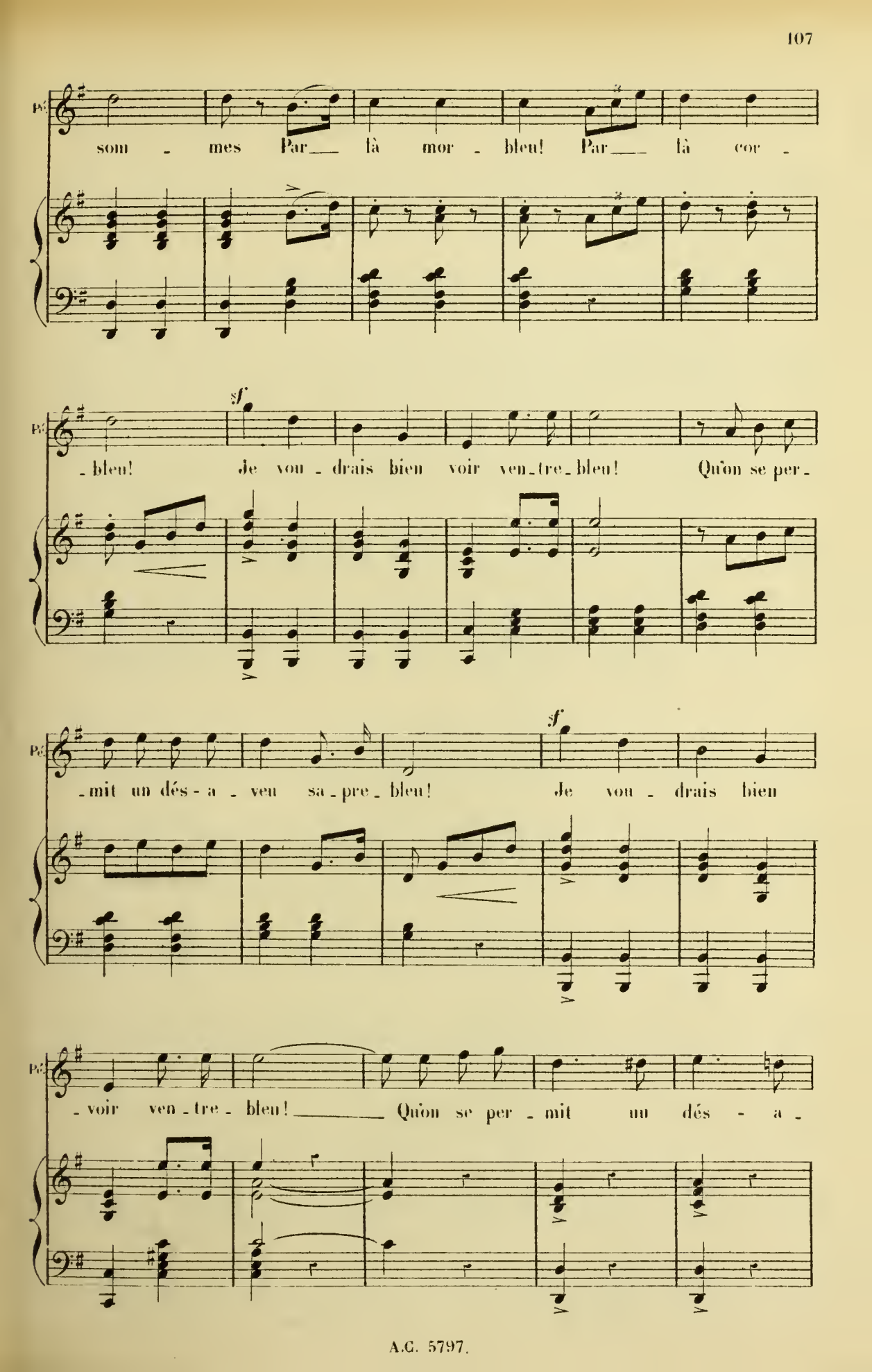
PÉPITA.

Oui, des hom - mes. Nous en

P.

- ël! Quoi des hommes?

sf


Pé
som - mes Par___ là mor - bleu! Par___ là cor -
sf
- bleu! Je vou - drais bien voir ven - tre - bleu! Qu'on se per -
- mit un dés - a - veu sa - pre - bleu! Je vou - drais bien
sf
- voir ven - tre - bleu!_____ Qu'on se per - mit un dés - a -

INÈS. *pp*

Nous pas - sons pour des hom - mes, Et nos pauvres ma-

P. *pp*

-veu. Nous pas - sons pour des hom - mes, Et nos pauvres ma-

PÉDRILLE. *pp*

Nos fem - mes sont des hom - mes. Dieu quel amphigou-

INIGO. *pp*

Nos fem - mes sont des hom - mes, Dieu quel amphigou-

BOMBARDOS. *pp*

Leurs fem - mes sont des hom - mes, Et les pauvres ma-

pp

In.

-ris! En sont tout a - hu - ris! Ca - chons bien qui nous

Pé.

-ris! En sont tout a - hu - ris! Ca - chons bien qui nous

P.

-ri! J'en suis tout a - hu - ri! Grands ni - gauds que nous

I.

-ri! J'en suis tout a - hu - ri! Grands ni - gauds que nous

B.

-ris! En sont tout a - hu - ris! Ca - chons bien qui nous

In. som - - mes, Lais - sons les pa - tau - ger Au milieu du dan -

P2. som - - mes, Lais - sons les pa - tau - ger Au milieu du dan -

P. som - - mes, Je me sens pa - tau - ger Dans un affreux dan -

I. som - - mes, Je me sens pa - tau - ger Dans un affreux dan -

B. som - - mes, Lais - sons les pa - tau - ger Au milieu du dan -

In. - ger Lais - sons-les pa - tau - ger, Au mi - lieu du dan - ger. Nous *pp*

P2. - ger Lais - sons-les pa - tau - ger, Au mi - lieu du dan - ger Nous *pp*

P. - ger Je me sens pa - tau - ger, Dans un af - freux dan - ger. Nos *pp*

I. - ger Je me sens pa - tau - ger, Dans un af - freux dan - ger. Nos *pp*

B. - ger Lais - sons-les pa - tau - ger, Au mi - lieu du dan - ger. Leurs *pp*

In. passons pour des hommes, pour des hommes, pour des hom - mes. Ca -

Pé. passons pour des hommes, pour des hommes, pour des hom - mes. Ca -

P. femmes sont des hommes, sont des hommes, sont des hom - mes, Grands

I. femmes sont des hommes, sont des hommes, sont des hom - mes, Grands

B. femmes sont des hommes, sont des hommes, sont des hom - mes. Ca -

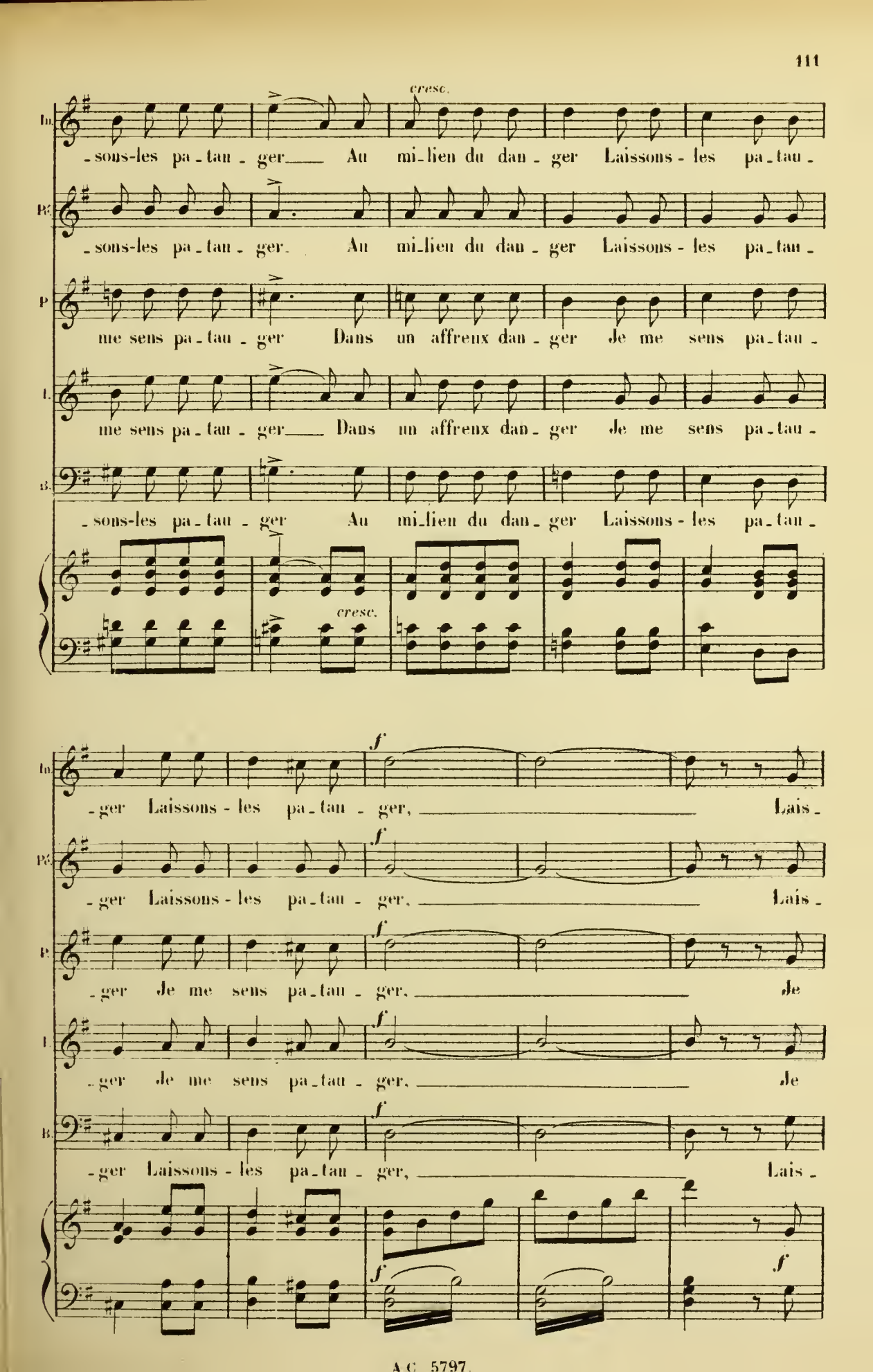
In. -chons bien qui nous sommes, qui nous sommes, qui nous som - mes. Lais -

Pé. -chons bien qui nous sommes, qui nous sommes, qui nous som - mes. Lais -

P. ni-gauds que nous sommes, que nous sommes, que nous som - mes. Je

I. ni-gauds que nous sommes, que nous sommes, que nous som - mes. Je

B. -chons-leur qui nous sommes, qui nous sommes, qui nous som - mes. Lais -


cresc.
In.
-sons-les pa-tau-ger Au mi-lieu du dan-ger Laissons-les pa-tau-
P.G.
-sons-les pa-tau-ger. Au mi-lieu du dan-ger Laissons-les pa-tau-
P.
me sens pa-tau-ger Dans un affreux dan-ger Je me sens pa-tau-
I.
me sens pa-tau-ger Dans un affreux dan-ger Je me sens pa-tau-
B.
-sons-les pa-tau-ger Au mi-lieu du dan-ger Laissons-les pa-tau-
cresc.
f
In.
-ger Laissons-les pa-tau-ger, Lais-
P.G.
-ger Laissons-les pa-tau-ger, Lais-
P.
-ger Je me sens pa-tau-ger, Je
I.
-ger Je me sens pa-tau-ger, Je
B.
-ger Laissons-les pa-tau-ger, Lais-
f
f

Ia. - sous-les patau - ger Au milieu du dan - ger.

Pé. - sous-les patau - ger Au milieu du dan - ger.

P. me sens patau - ger Dans un af - freux dan - ger.

I. me sens patau - ger Dans un af - freux dan - ger.

B. - sous-les patau - ger Au milieu du dan - ger.

ff

BOMBARDOS.

Il

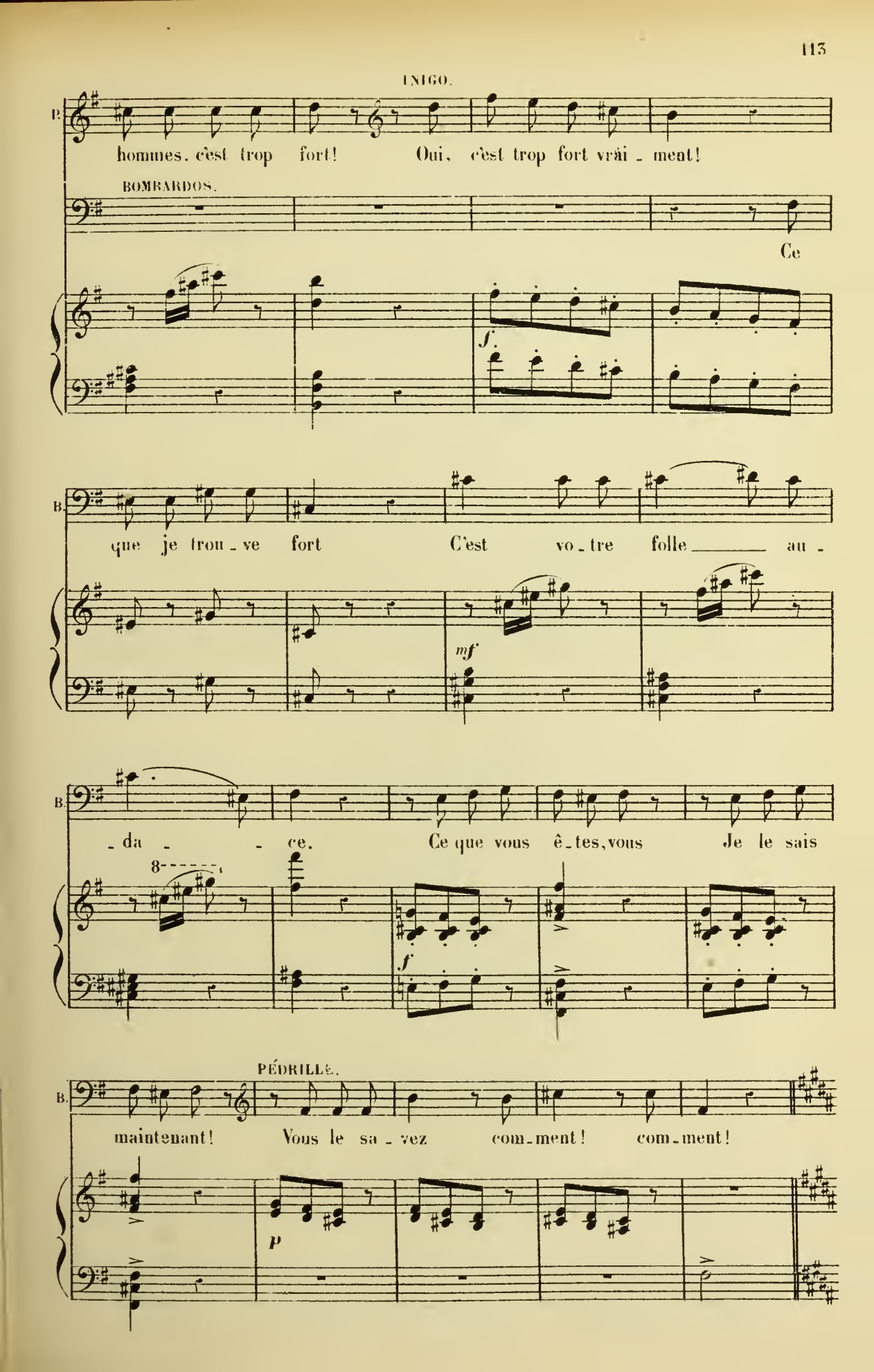
mf

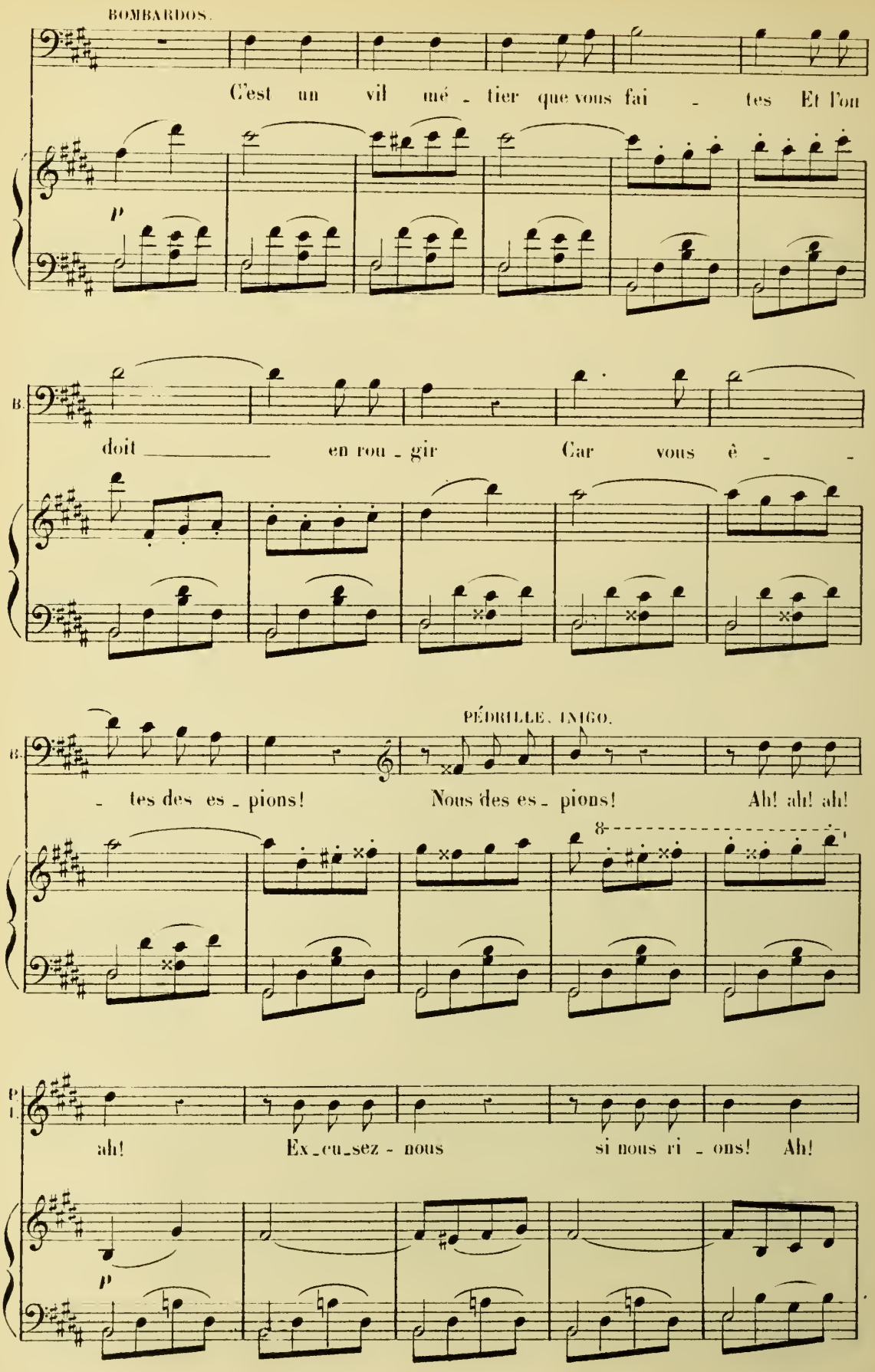
PÉDRILLE.

Des

B. faut sans hé - si - ter Que je m'en dé - ba - ras - se

mf


INIGO.
P.
hommes. c'est trop fort! Oui, c'est trop fort vrai - ment!
BOMBARDOS.
Ce
f
B.
que je trou - ve fort C'est vo - tre folle au -
mf
B.
- da - ce. Ce que vous ê - tes, vous Je le sais
8
f
PÉDRILLE.
B.
maintenant! Vous le sa - vez com - ment! com - ment!
p


BOMBARDOS.
C'est un vil mé - tier que vous fai - tes Et l'on
p
B.
doit en rou - gir Car vous ê - -
B.
- tes des es - pions! Nous des es - pions! Ah! ah! ah!
PÉDRILLE, INIGO.
8
P. I.
ah! Ex - cu - sez - nous si nous ri - ons! Ah!
p

BOMBARDOS.

P. I.

ah! ah! ah! Morbleu! votre af_fai_re me parait fort clai_re, En

B.

vain vous ri_ez. en vain vous ri_ez co_de mi_li_tai_re

B.

Le conseil de guer_re, puis a_près... (il fait le geste) fu_sil_

INÈS.

Gé_né_ral!

PÉDRILLE, INIGO. PÉPITA.

Fu_sil_lés! Gé_né_ral!

B.

_lés!

BOMBARDOS (bas au deux femmes)

Ne craignez rien! c'est pour les ef_fray _ er.

Plus lent.

PÉDRILLE.

Fu _ sil _

Plus lent.

pp

INIGO.

P.

les! Fu _ sil _ lés!

Plus vite.

BOMBARDOS.

A l'ins _ tant et sans cri _ er ga _ re! De ces drô _

Plus vite.

mf

B.

_ les que l'on s'em _ pa _ re Emprison _ nez ces chena _ pans.

p

INÈS.

Pé - dril - le

(bas à Cléophas)

B. Dans le ves - tiai - re tu m'en - tends.

p dolce.

me fait de la pei - ne.

PÉPITA.

Je souf - fre pour mon I - ni -

PÉDRILLE.

Pé - go. Le sort contre moi se dé - chai - ne

INIGO.

Ah! je

p e cresc.

I. suis un fa meux ni - gaud! un fa - meux ni -

dim.

INÈS. *pp*

Nous pas - sons pour des hom - - mes Et

PÉPITA. *pp*

Nous pas - sons pour des hom - - mes Et

PÉDRILLE. *pp*

Nos fem - mes sont des hom - - mes Dieu

I. *pp*

- gaud! Nos fem - mes sont des hom - - mes Dieu

BOMBARDOS. *pp*

Leurs fem - mes sont des hom - - mes Et

pp

In. nos pauvres ma - ris En sont tout a - hu - ris Ca - chons bien

Pé. nos pauvres ma - ris En sont tout a - hu - ris Ca - chons bien

P. quel am-phi-gou - ri J'en suis tout a - hu - ri Grands ni - gauds

I. quel am-phi-gou - ri J'en suis tout a - hu - ri Grands ni - gauds

B. leurs pauvres ma - ris En sont tout a - hu - ris Ca - chons bien

In. qui nous som - - mes Lais - sons-les pa - tau - ger Au

Pé. qui nous som - - mes Lais - sons-les pa - tau - ger Au

P. que nous som - - mes Je me sens pa - tau - ger Dans

I. que nous som - - mes Je me sens pa - tau - ger Dans

B. qui nous som - - mes Lais - sons-les pa - tau - ger Au

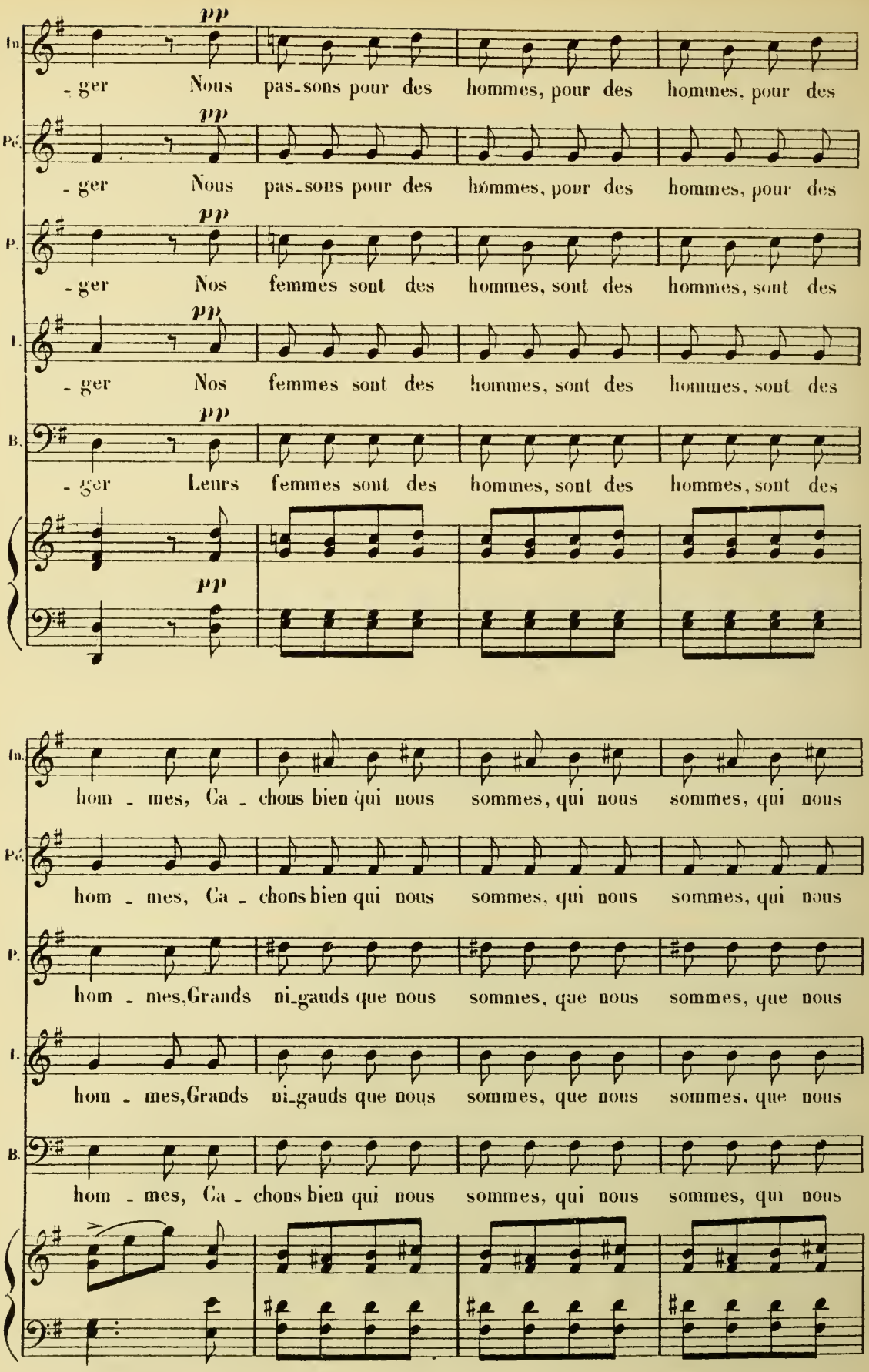
In. mi - lieu du dan - ger Lais - sons-les pa - tau - ger Au mi - lieu du dan -

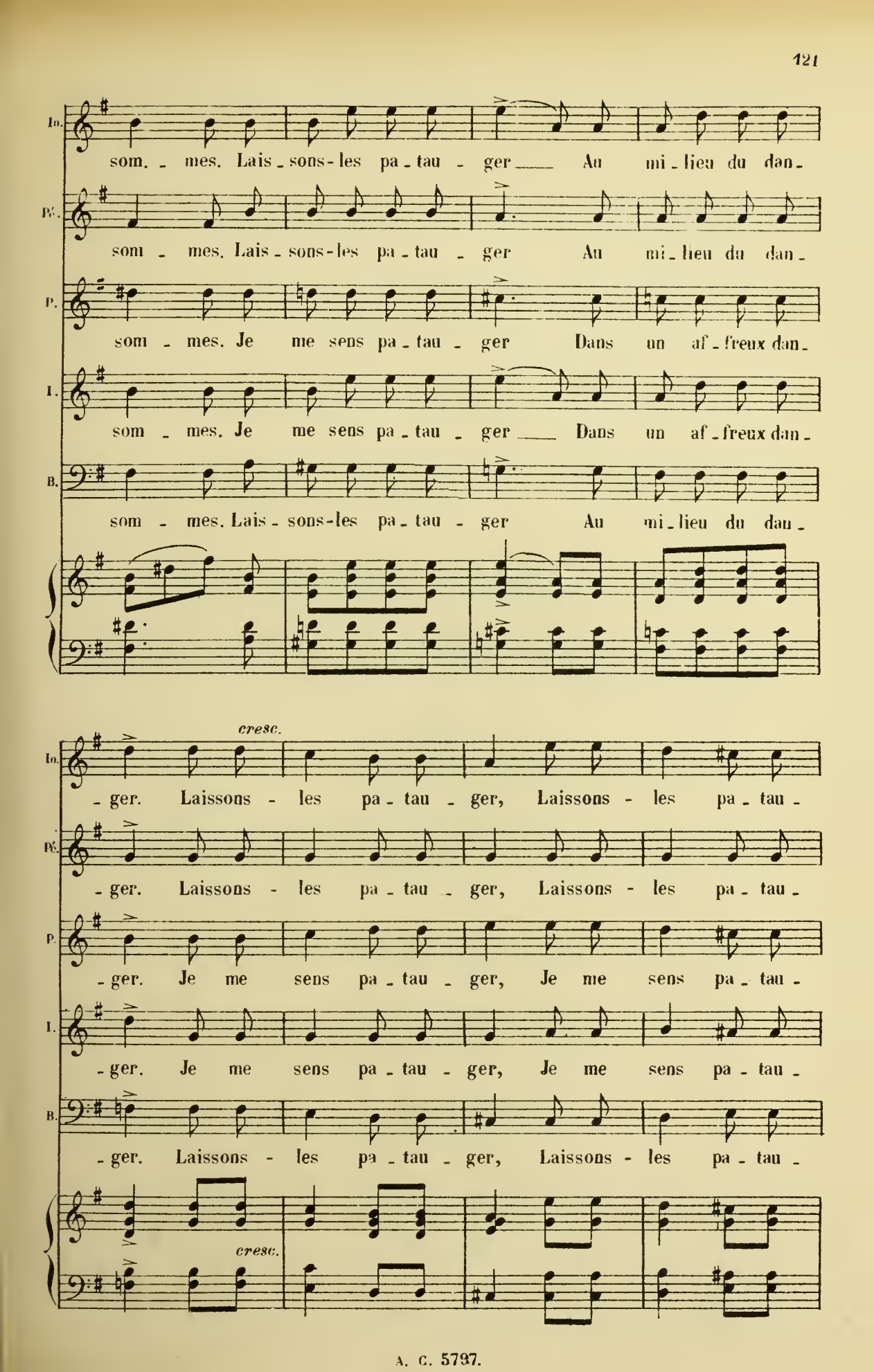
Pé. mi - lieu du dan - ger Lais - sons-les pa - tau - ger Au mi - lieu du dan -

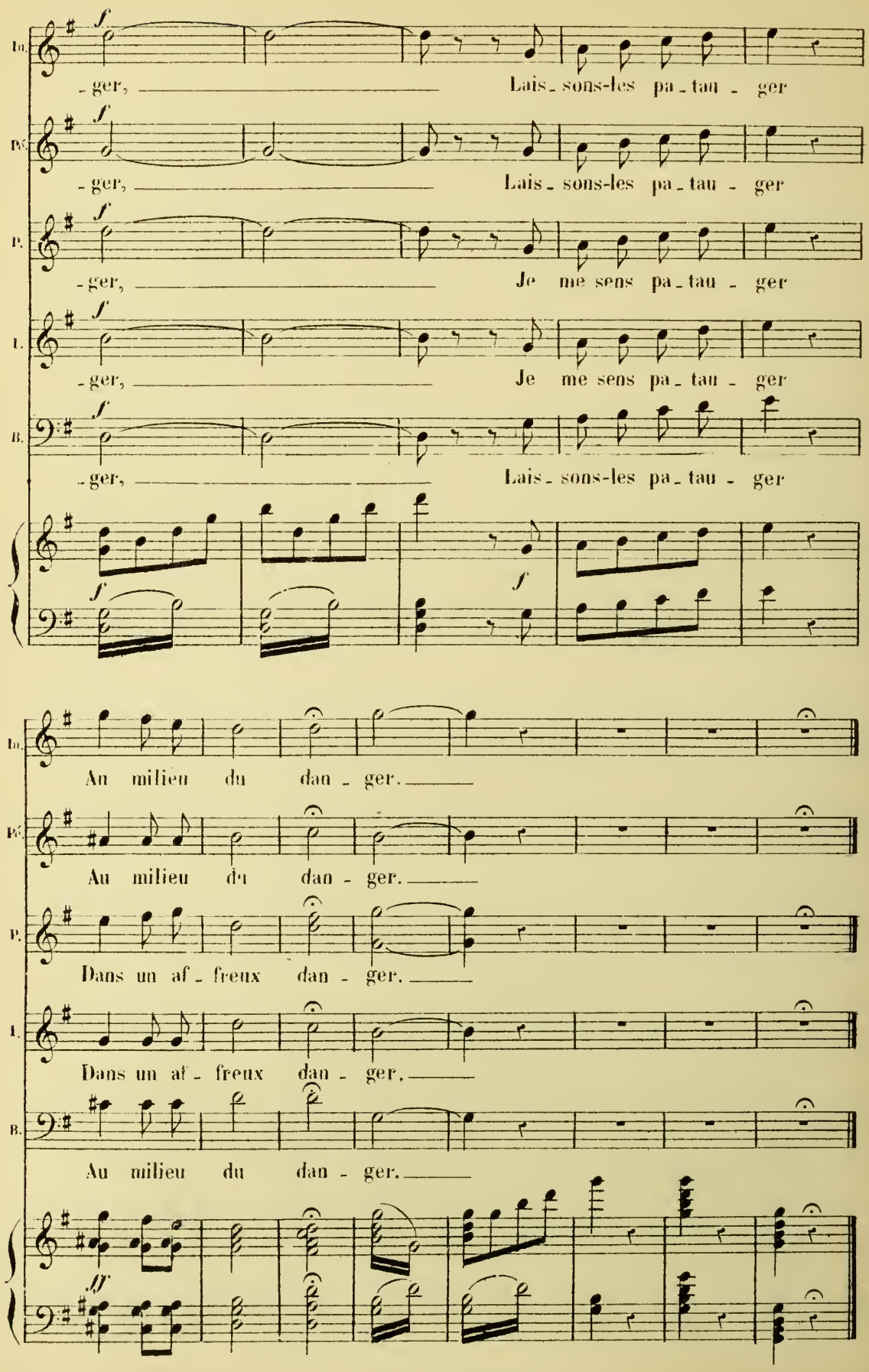
P. un affreux dan - ger Je me sens pa - tau - ger Dans un af - freux dan -

I. un affreux dan - ger Je me sens pa - tau - ger Dans un af - freux dan -

B. mi - lieu du dan - ger Lais - sons-les pa - tau - ger Dans un af - freux dan -

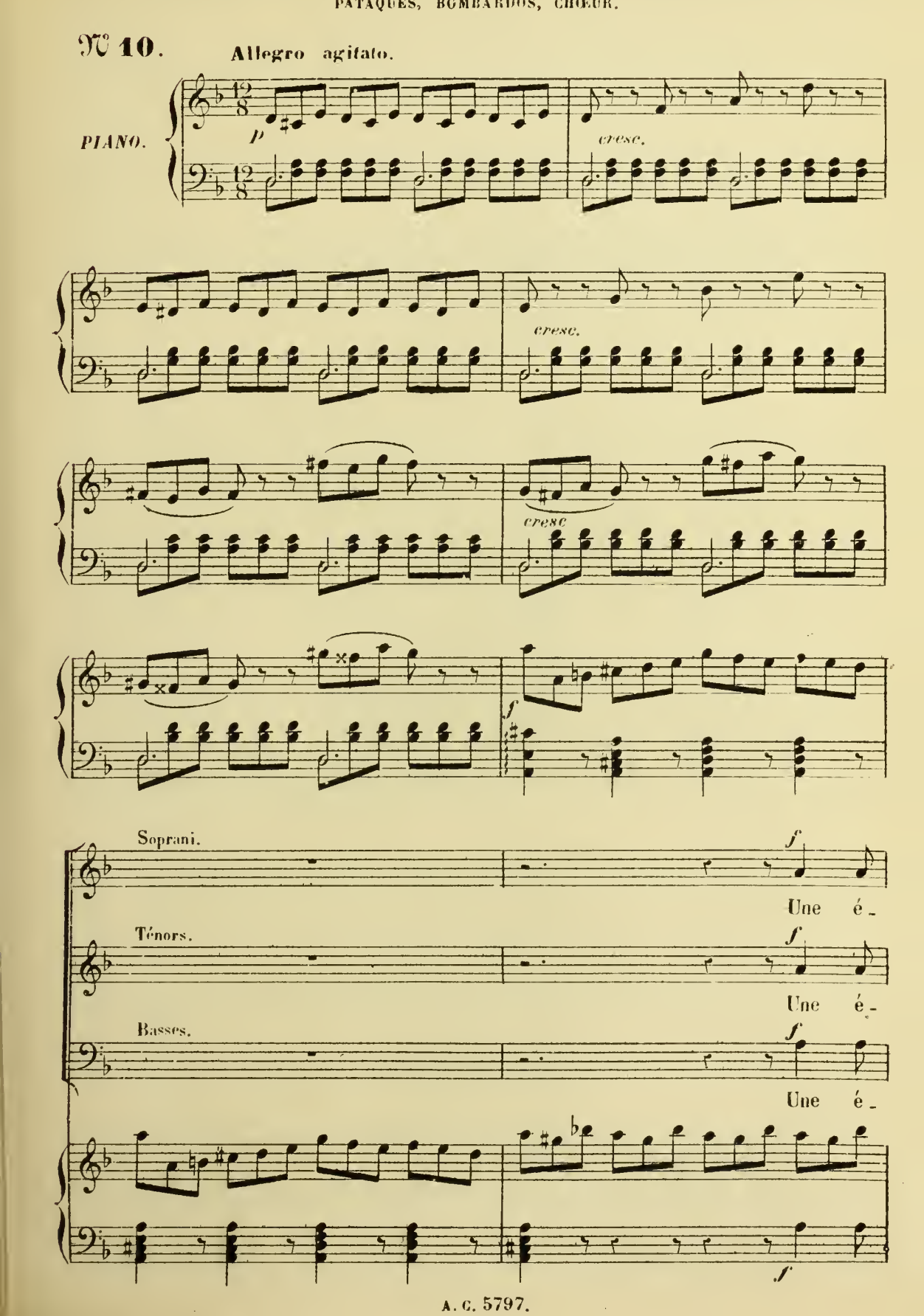

In.
pp
- ger Nous pas_sons pour des hommes, pour des hommes, pour des
Pé.
pp
- ger Nous pas_sons pour des hommes, pour des hommes, pour des
P.
pp
- ger Nos femmes sont des hommes, sont des hommes, sont des
I.
pp
- ger Nos femmes sont des hommes, sont des hommes, sont des
B.
pp
- ger Leurs femmes sont des hommes, sont des hommes, sont des
pp
In.
hom - mes, Ca - chons bien qui nous sommes, qui nous sommes, qui nous
Pé.
hom - mes, Ca - chons bien qui nous sommes, qui nous sommes, qui nous
P.
hom - mes, Grands ni_gauds que nous sommes, que nous sommes, que nous
I.
hom - mes, Grands ni_gauds que nous sommes, que nous sommes, que nous
B.
hom - mes, Ca - chons bien qui nous sommes, qui nous sommes, qui nous

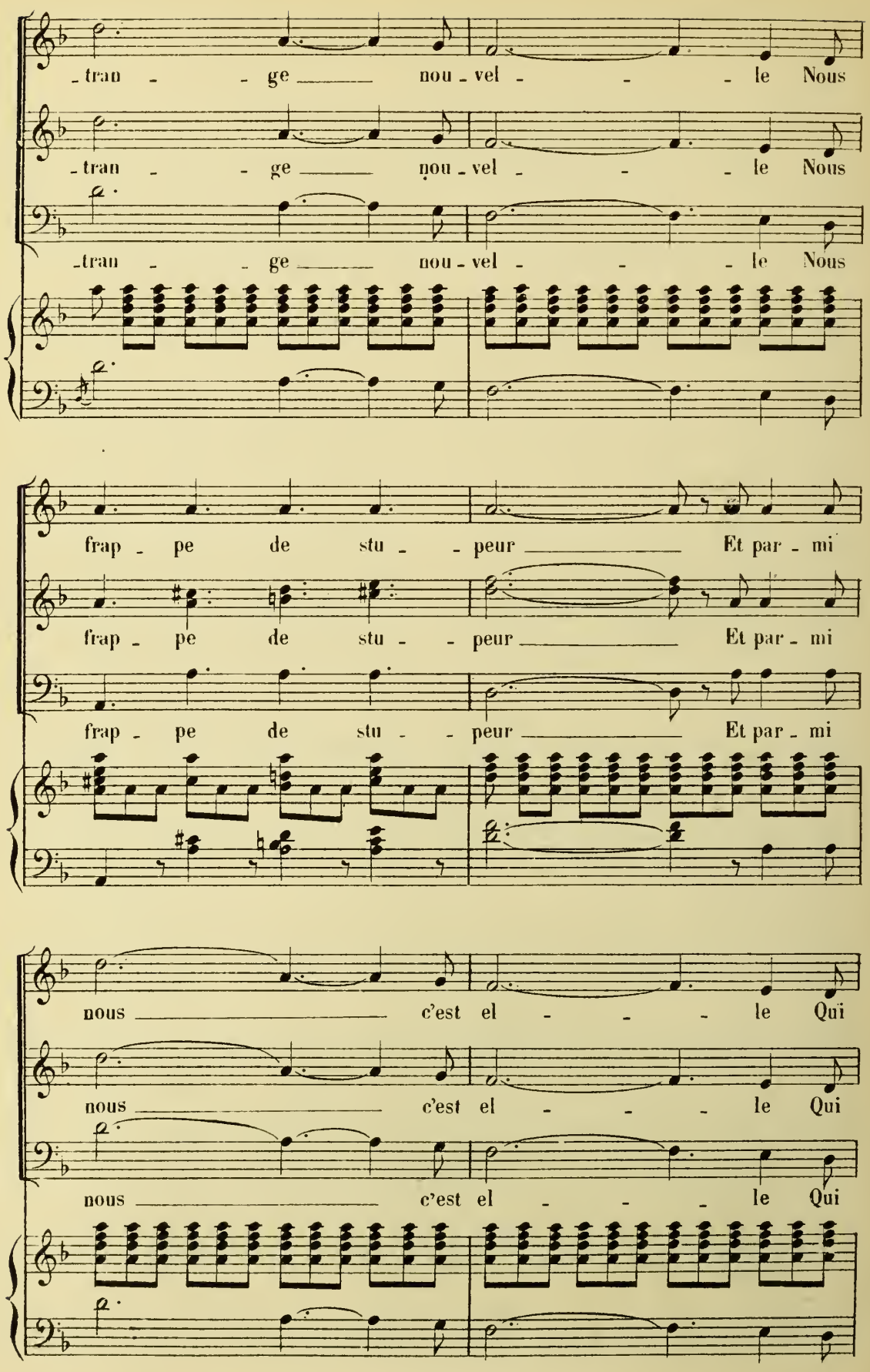

Io.
som. - mes. Lais - sons - les pa - tau - ger Au mi - lieu du dan -
Pé.
som - mes. Lais - sons - les pa - tau - ger Au mi - lieu du dan -
P.
som - mes. Je me sens pa - tau - ger Dans un af - freux dan -
I.
som - mes. Je me sens pa - tau - ger Dans un af - freux dan -
B.
som - mes. Lais - sons - les pa - tau - ger Au mi - lieu du dan -
cresc.
- ger. Laissons - les pa - tau - ger, Laissons - les pa - tau -
- ger. Laissons - les pa - tau - ger, Laissons - les pa - tau -
- ger. Je me sens pa - tau - ger, Je me sens pa - tau -
- ger. Je me sens pa - tau - ger, Je me sens pa - tau -
- ger. Laissons - les pa - tau - ger, Laissons - les pa - tau -
cresc.


In.
-ger, Lais-sons-les pa-tau-ger
Pé.
-ger, Lais-sons-les pa-tau-ger
P.
-ger, Je me sens pa-tau-ger
I.
-ger, Je me sens pa-tau-ger
B.
-ger, Lais-sons-les pa-tau-ger
f
In.
Au milieu du dan-ger.
Pé.
Au milieu du dan-ger.
P.
Dans un af-freux dan-ger.
I.
Dans un af-freux dan-ger.
B.
Au milieu du dan-ger.
ff

CHŒUR ET COUPLETS DES GÉNÉRAUX.

PATAQUÈS, BOMBARDOS, CHŒUR.




-tran - - ge nou - vel - - - le Nous
-tran - - ge nou - vel - - - le Nous
-tran - - ge nou - vel - - - le Nous
frap - pe de stu - - peur Et par - mi
frap - pe de stu - - peur Et par - mi
frap - pe de stu - - peur Et par - mi
nous c'est el - - - le Qui
nous c'est el - - - le Qui
nous c'est el - - - le Qui

por - te la fra - yeur Que

por - te la fra - yeur Que

por - te la fra - yeur Que

ve - nons-nous d'ap - pren - dre Pa - ta -

ve - nons-nous d'ap - pren - dre Pa - ta -

ve - nons-nous d'ap - pren - dre Pa - ta -

-quès l'en - ne - mi A

-quès l'en - ne - mi A

-quès l'en - ne - mi A

-fin de nous sur-pren-dre Se

-fin de nous sur-pren-dre Se

-fin de nous sur-pren-dre Se

rend i-ci Pa-taquès, Pa-ta-

rend i-ci Pa-taquès, Pa-ta-

rend i-ci Pa-taquès, Pa-ta-

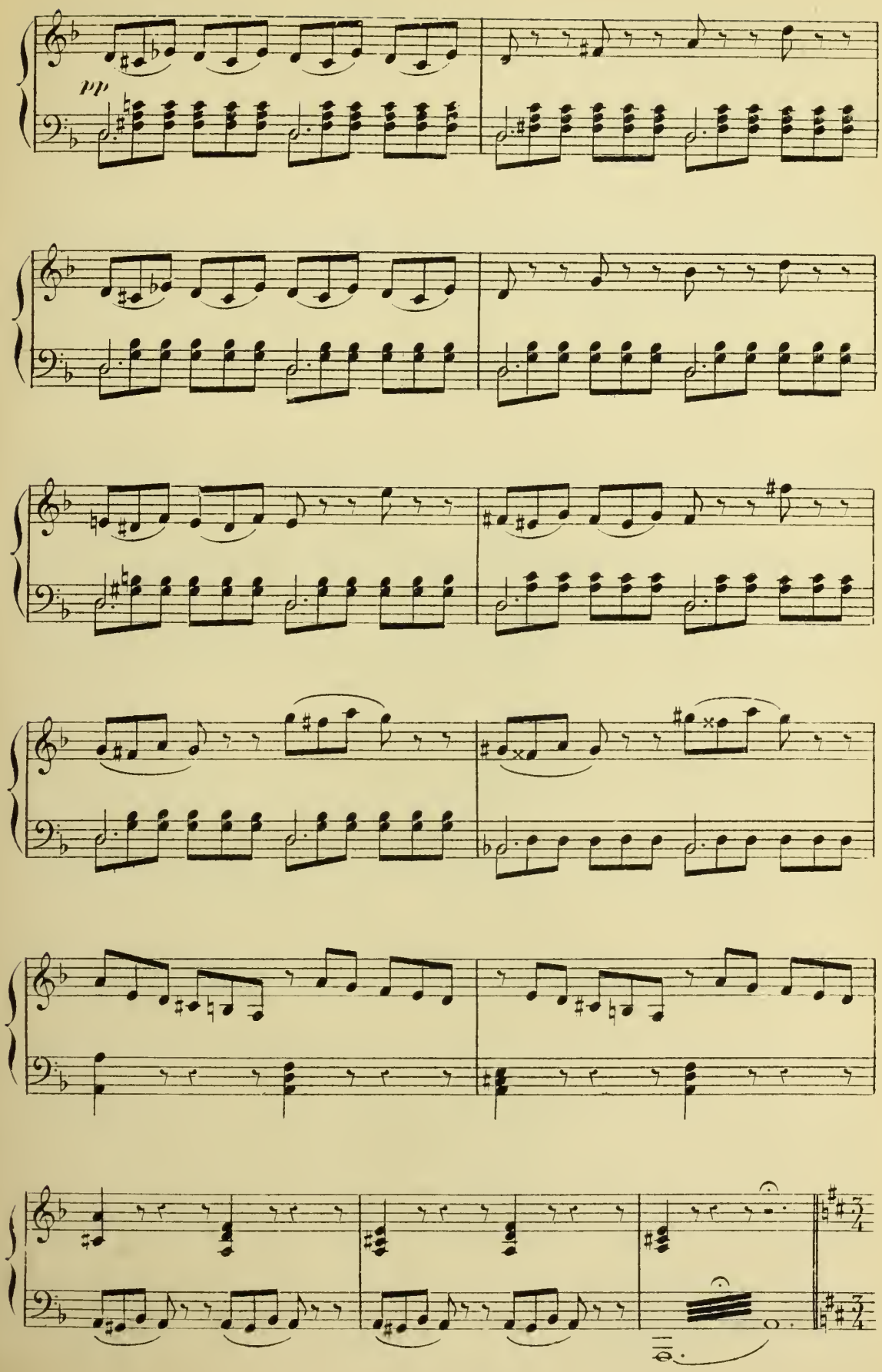
-quès se rend i-ci.

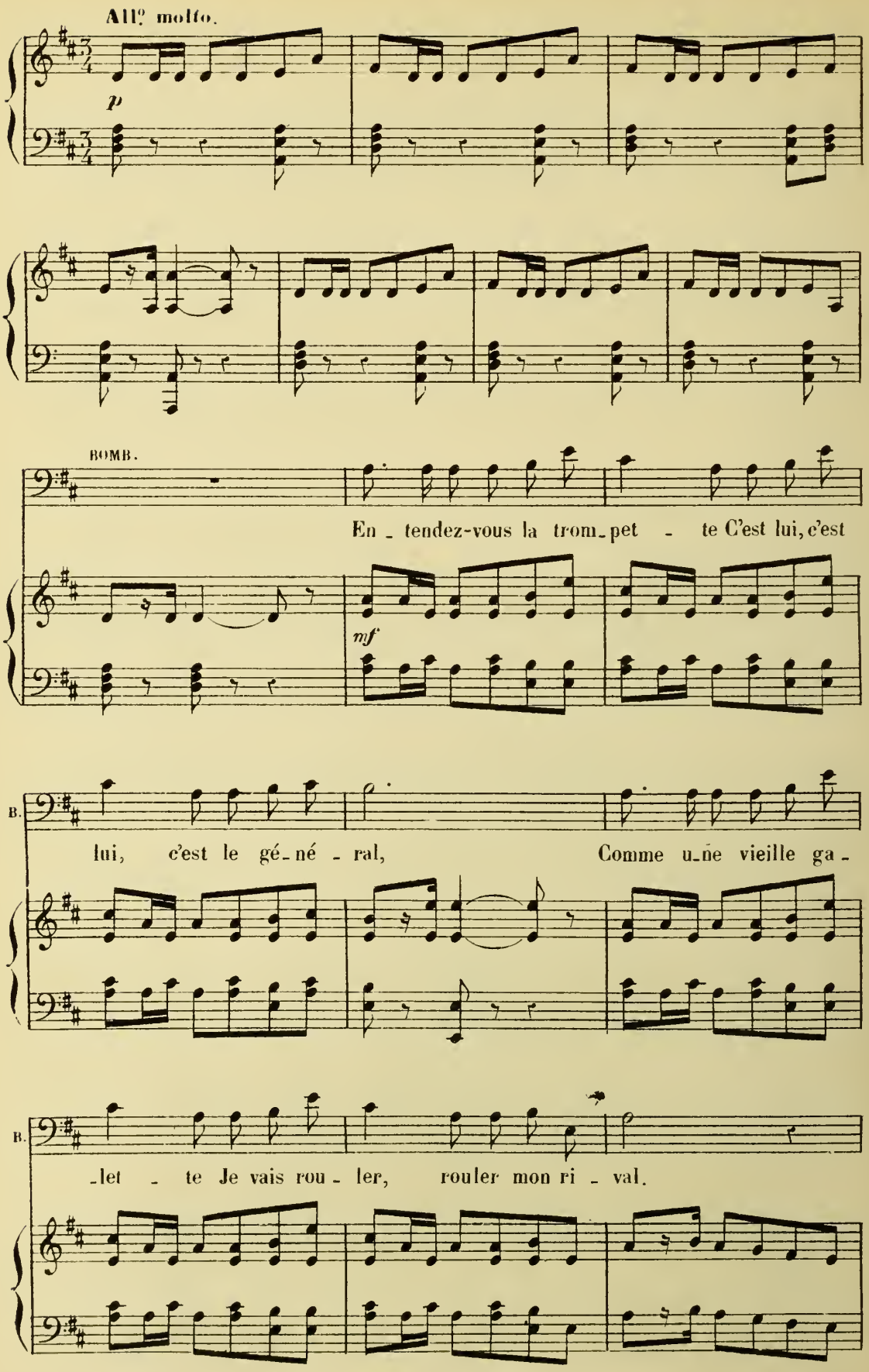
-quès se rend i-ci.

(On parle)

-quès se rend i-ci.

p


pp


All.º molto.
p
BOMB.
En - tendez-vous la trom - pet - te C'est lui, c'est
mf
B.
lui, c'est le gé - né - ral, Comme u - ne vieille ga -
B.
- let - te Je vais rou - ler, rouler mon ri - val.

f

En - tendez-vous la trom - pet te C'est lui, c'est lui c'est le gé - né

f

En - tendez-vous la trom - pet - te C'est lui, c'est lui c'est le gé - né -

f

En - tendez-vous la trom - pet - te C'est lui, c'est lui c'est le gé - né -

f

- ral, Comme u - ne vieil - le ga -

- ral, Comme u - ne vieil - le ga -

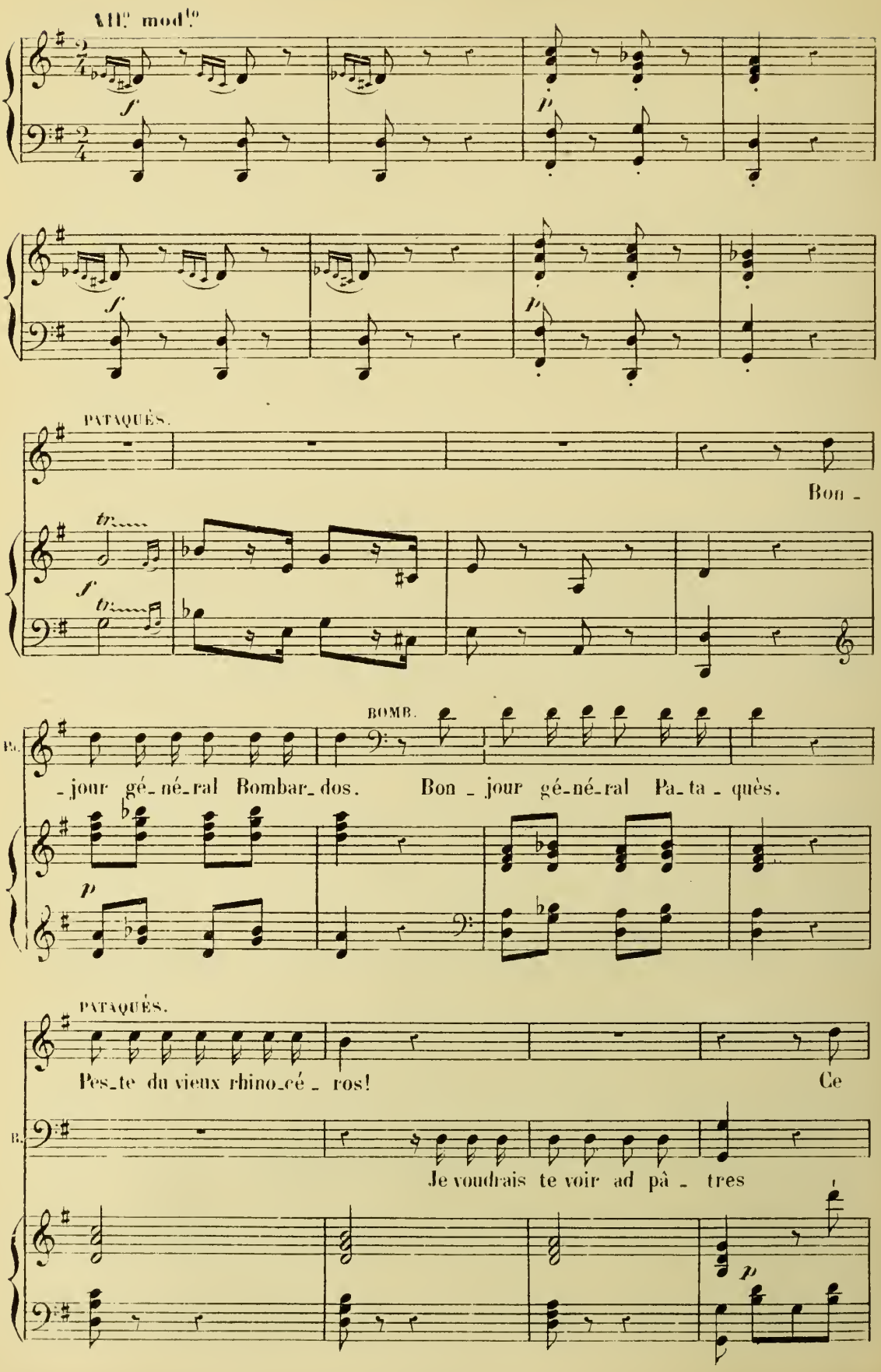
- ral, Comme u - ne vieil - le ga -

- let - te Il va rou - ler, rou-ler son ri - val.

- let - te Il va rou - ler, rou-ler son ri - val.

- let - te Il va rou - ler, rou-ler son ri - val.

COUPLETS DES GÉNÉRAUX.



Pa. cher gé_né_ral Bombar_ dos! Ce

B. Ce bon gé_né_ral Pa_ta_ quès!

cresc. e animando.

Pa. cher gé_né_ral Bombar_ dos! Bombar_ dos! Bombardos et Pa_ta_

B. Pa_ta_quès Bombardos et Pa_ta_

cresc. e animando.

f *f*

Pa. _quès! Bombardos! Bombardos et Pa_ta_quès! Bombar_dos! Pata_quès!

f *f*

B. _quès! Pataquès! Bombardos! Bombardos et Pa_ta_quès! Bombar_dos! Pata_quès!

f *f*

PATAQUÈS.

1. J'appris ce soir cher gé_né_ral Qu'i_ ci vous donniez u_ne fê - te.
2. J'ai pour vous je n'y comprends rien, Une es_time extra_or_di - nai - re.

p

BOMB.

U_ne soi_rée, un pe_tit bal C'est en impromptu que je trai - te.
Croyez que je vous le rends bien, Je vous regar_de comme un frè - re.

PATAQUÈS.

Quoique n'étant pas in_vi - té, J'ai voulu venir tout de mê - me.
Te_nez mon cher em_brassons-nous, Pa_ro_le j'en brû_le d'en - vi - e.

BOMB.

Ah! c'est vraiment trop de bon_té, j'en éprouve un plai_sir ex - trê_me.
Pour moi c'est un bon_heur bien doux Car je suis à vous pour la vi - e.

PATAQUÈS. BOMB. PATAQUÈS

Pes_te du vieux rhino_cé_ros! Je voudrais te voir ad pâ_tres. Ce

p

Pa. BOMB. PATAQUÈS.

cher général Bombardos! Ce bon général Pata_quès! Ce cher général Bombar_

cresc. e animando.

Pa. _dos! Bombar_dos! Bombardos et Pa_ta_quès! Bombar_

BOMB.

Pa_ta_quès! Bombardos et Pa_ta_quès! Pa_ta_quès Bombar_

cresc. e animando.

Pa. _dos! Bombardos et Pa_ta_quès! Bombar_dos! Pa_ta_quès!

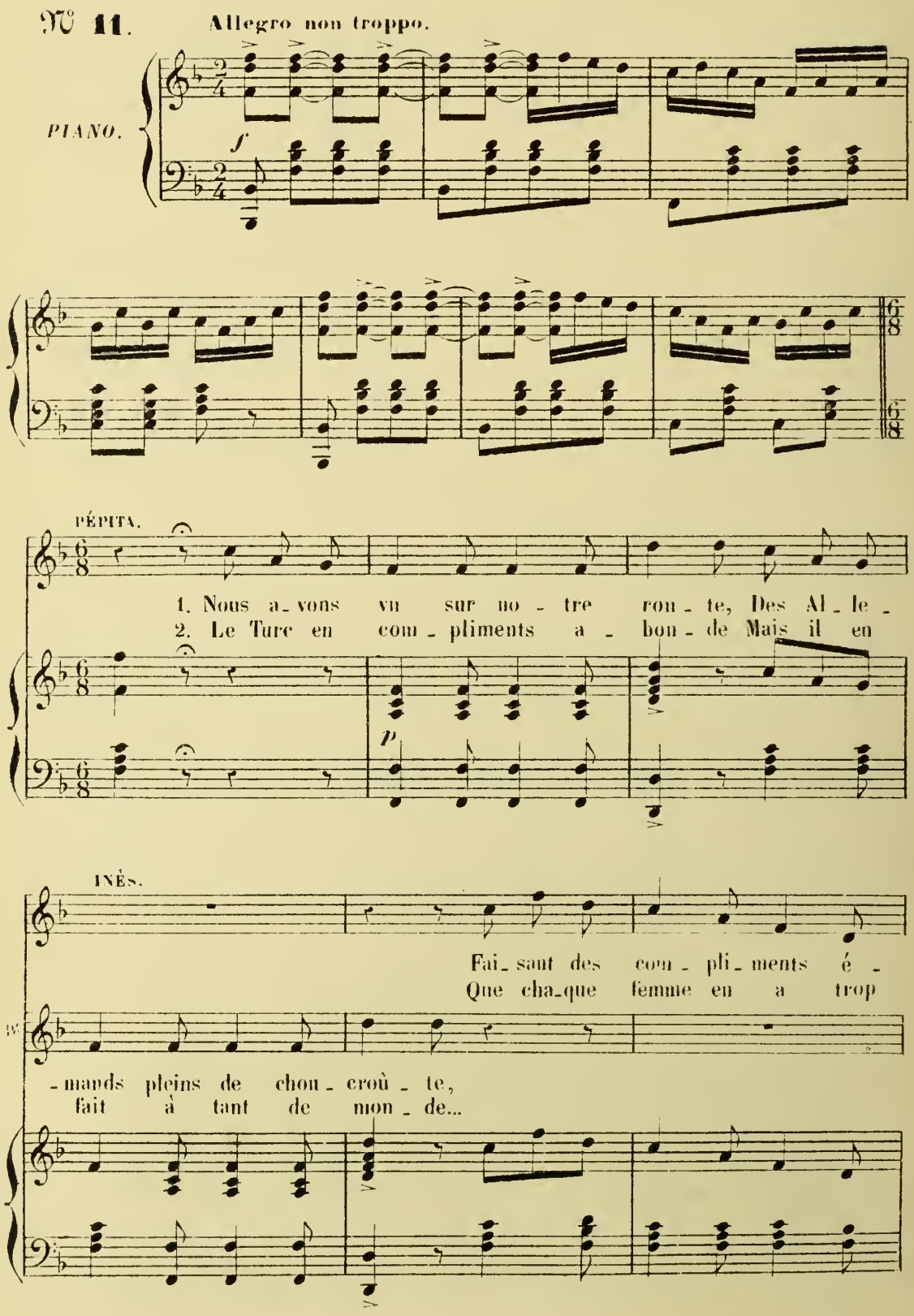
f *f*

B. _dos! Bombardos et Pa_ta_quès! Bombar_dos! Pa_ta_quès!

f *f*

DUETTO DES ANGLAISES.

INÈS, PÉPITA.



PÉPITA. INÈS.

- pais. Oh! yes! é - pais Et qui n'en fi - nissait ja -
peu Oh! yes! trop peu! Nous voulons tout pas de mi -

PÉPITA.

- mais. L'Es - pa - gnol oh! tout autre af - fai - re Il é - tait
- lieu! Puis nous ha - vons vu l'A - mé - ri - que Mais c'est un

p

INÈS.

Mais son com - pli - ment très po - li.
Ces né - go - ciants sont si pres - sés

bien vif au con - trai - re. Oh!
peu - ple trop pra - ti - que. Oh!

INÈS.

yes! po - li. Il était tout de souit' fi - ni.
yes! pres - sés Qu'ils en ont tout de souit' as - sez.

In. All' right, all right, all right_ Fuyons de tous ces pa_ys - là, Vite en voy_

Pe. All' right, all right, all right_ Fuyons de tous ces pa_ys - là, Vite en voy_

f

In. _a _ _ ge Hur_ rah! hur_ rah! hur_ rah!_ Peut-être ail_

Pe. _a _ _ ge Hur_ rah! hur_ rah! hur_ rah!_ Peut-être ail_

In. _leurs on trou_ve_ ra Meilleur lan_ ga _ _ _ ge Tous ces com_

Pe. _leurs on trou_ve_ ra Meilleur lan_ ga _ _ _ ge Tous ces com_

In. -pli - ments - là Nô ce é - tait pas ça, pas ça, pas ça pas

Pe. -pli - ments - là Nô ce é - tait pas ça, pas ça, pas ça pas

In. du tout ça! No ces com - pliments là nô ce é - tait pas ça, pas ça pas du tout

Pe. du tout ça! No ces com - pliments là nô ce é - tait pas ça, pas ça pas du tout

In. ça. Oh! nô!

Pe. ça. Oh! nô!

f

PÉPITA. 3e COUPLET

Le Russe très froid Lo_ve_la_ce Est toujours au_dessous de

INÈS.

Ses compli_ments ils sont très lents. Et tout-a-

Pe.

gla_ce, Oh! yes très lents.

In.

fait ré_fri_gé_rants.

PÉPITA

Mais nous dé_barquons dans le France Là nous voy_

INÈS.

Les Français é_taient tous char_mants.

Pe.

_ons le dif_fé_ren_ce. Oh!

INÈS.

Pe. yes char - mants Et nous gou - tons leur com - pli - ments.

In. All' right, all right, all right — Les jo - lis causeurs que voi - là, Quel beau ra -

PÉPITA.

All' right, all right, all right — Les jo - lis causeurs que voi - là, Quel beau ra -

f

In. - ma - ge! Hur - rah! hur - rah! hur - rah! — C'est en Fran -

Pe. - ma - ge! Hur - rah! hur - rah! hur - rah! — C'est en Fran -

In. - ce qu'on trou - ve - ra Le vrai lan - ga - - ge Tus ces com -

Pe. - ce qu'on trou - ve - ra Le vrai lan - ga - - ge Tus ces com -

In. -pli-ments-là Oh! ce é-tait bien ça, oh! yes, oh! yes tout

Pe. -pli-ments-là Oh! ce é-tait bien ça, oh! yes, oh! yes tout

In. à fait ça oh! ces com-pliments là oh! ce é-tait bien ça, oh! yes tout-à-fait

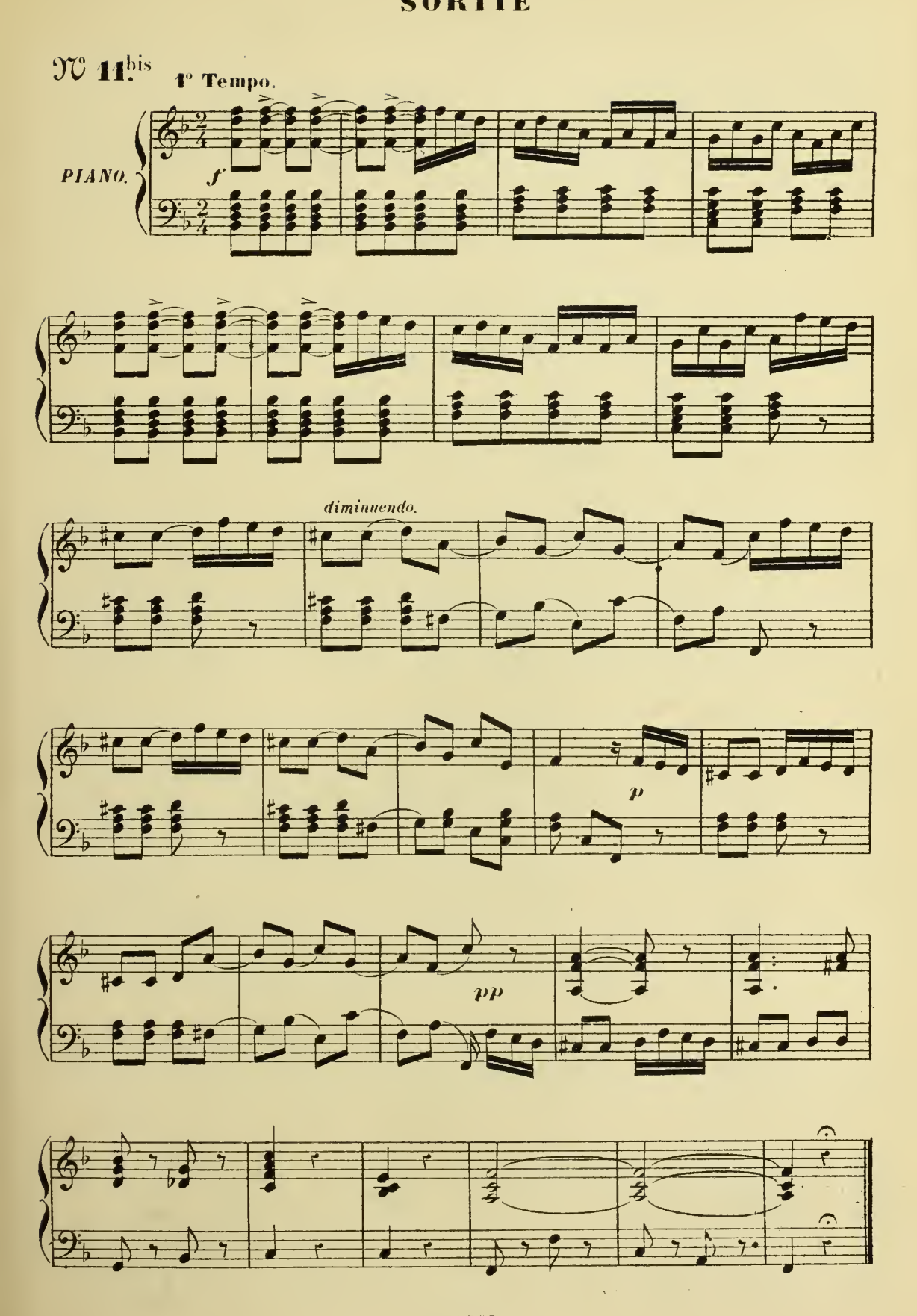
Pe. à fait ça oh! ces com-pliments là oh! ce é-tait bien ça, oh! yes tout-à-fait

In. ça. Oh! yes!

Pe. ça. Oh! yes!

f

SORTIE



CHŒUR DES CADETS.

LES CADETS.

N° 12.

All.o marziale.

PIANO.

p

cresc. molto.

f

tr

LES CADETS.

f

Ra_ta_plan, ra_ta_plan plan plan, Quand bat le tam_

mf

_bour le sol_dat fi_dè_le Ra_ta_plan, ra_ta_plan plan

plan, Aus_si_tôt ac_court ou son bruit l'ap_pel_le Ra_ta_

f

_plan ra_ta_plan Nous voi_ci Ra_ta_plan ra_ta_plan

tr

Tous i_ci Ra_ta_plan ra_ta_plan Nous voi_ci Ra_ta_plan Tous i_ci.

f

SORTIE.

N° 12bis 1° Tempo.

PIANO.

f

tr

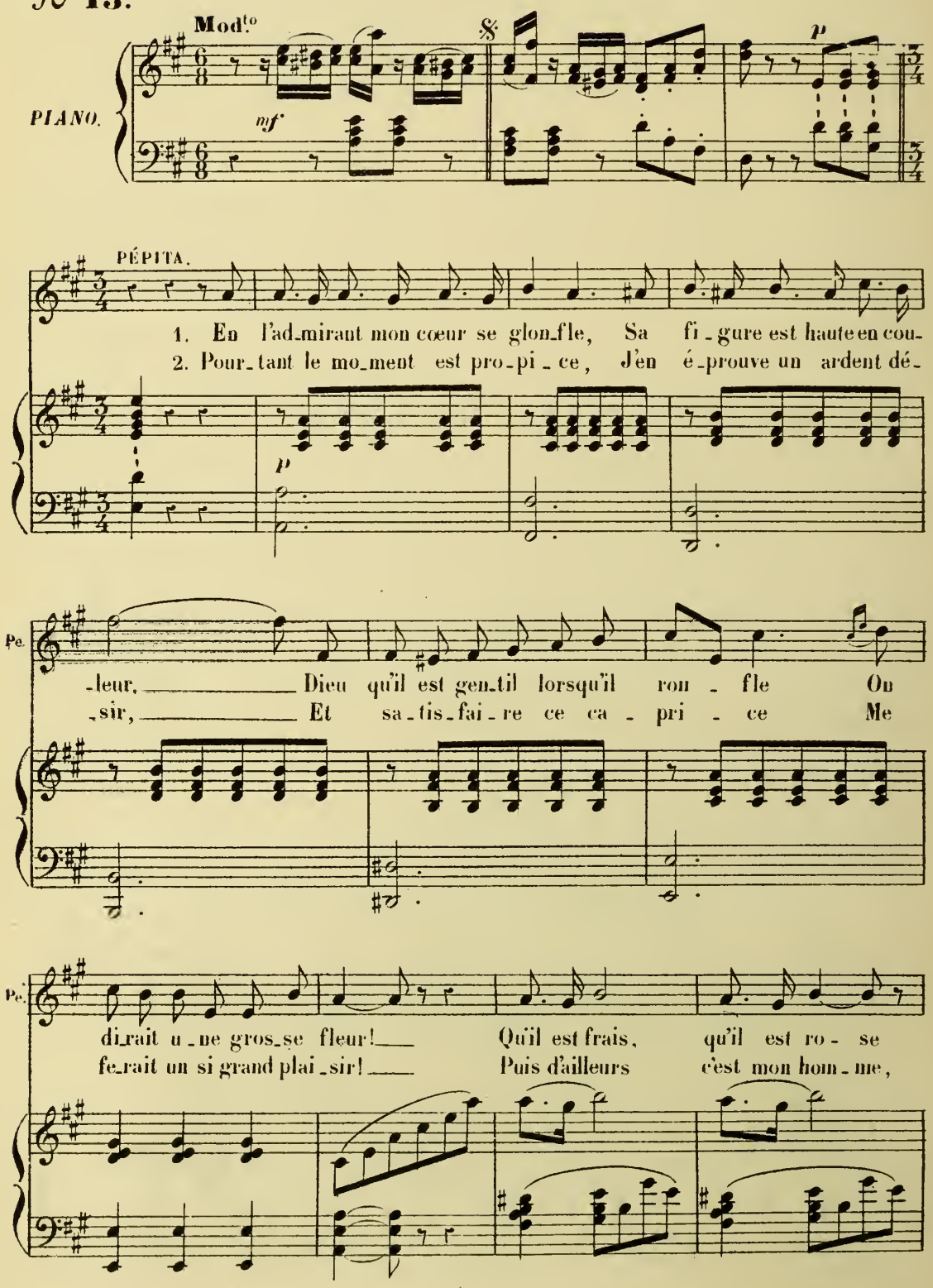
1e 2e

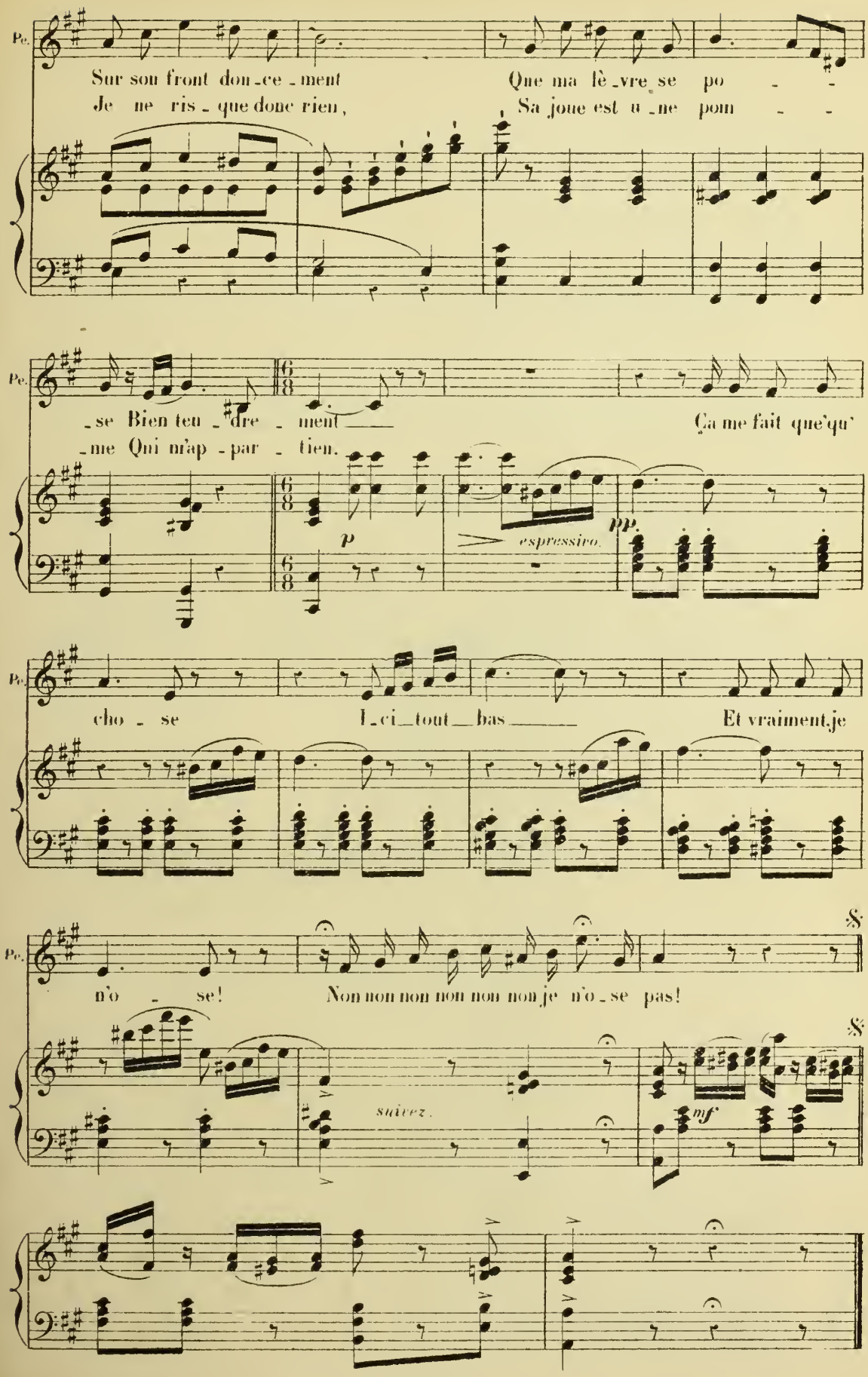
pp

COUPLETS.

PÉPITA.

N° 13.

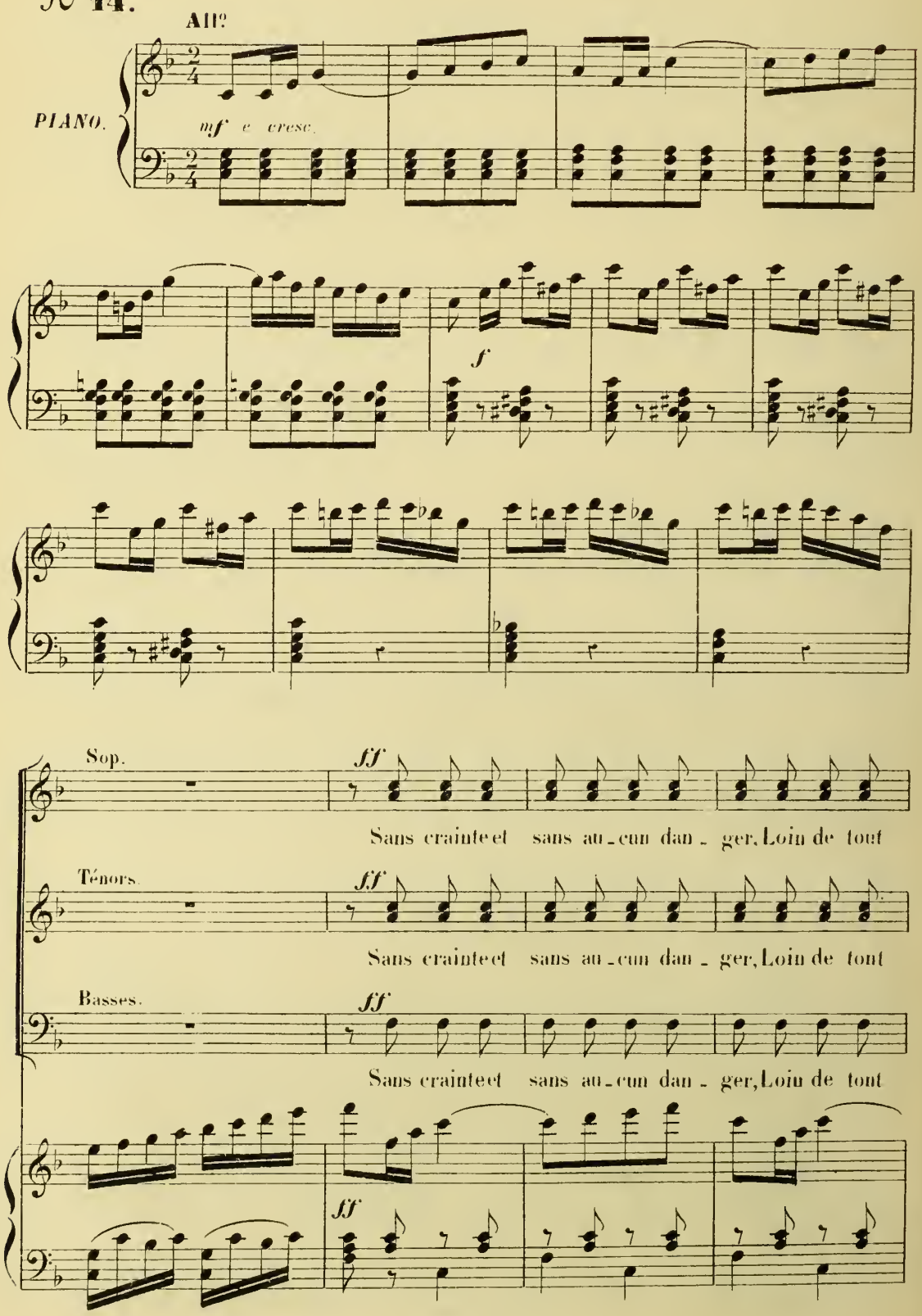



Pe.
Sur son front don_ce_ment Que ma lè_vre se po - -
Je ne ris_que donc rien, Sa joue est u_ne pom - -
_se Bien ten_dre_ment Ça me fait que'qu'
_me Qui m'ap_par_tien.
p
espressivo.
pp.
cho_se I_ci_tout_bas Et vraiment, je
n'o_se! Non non non non non non je n'o_se pas!
suivez.
mf

FINAL.

INÈS, PÉPITA, PÉDRILLE, INIGO, PATAQUÈS, BOMBARDOS, CHŒUR.

N° 14.



re-gard é-tran-ger, Là, dans cet-te de-meu-re, dans cet-te de-

re-gard é-tran-ger, Là, dans cet-te de-meu-re, dans cet-te de-

re-gard é-tran-ger, Là, dans cet-te de-meu-re, dans cet-te de-

-meu-re Nous al-lons voir pa-raître En-fin cel-le qui doit règner de

-meu-re Nous al-lons voir pa-raître En-fin cel-le qui doit règner de

-meu-re Nous al-lons voir pa-raître En-fin cel-le qui doit règner de

-main, Bientôt, bien-tôt va sonner l'heure, son-ner l'heu-re. Sans

-main, Bientôt, bien-tôt va sonner l'heure, son-ner l'heu-re. Sans

-main, Bientôt, bien-tôt va sonner l'heure, son-ner l'heu-re. Sans

crainte et sans au_cun danger Loin de tout regard é_tranger Dans cet_

crainte et sans au_cun danger Loin de tout regard é_tranger Dans cet

crainte et sans au_cun danger Loin de tout regard é_tranger Dans cet_

_te de_meu_re Nous al_lons voir pa_

_te de_meu_re Nous al_lons voir pa_

_te de_meu_re Nous al_lons voir pa_

_raitre En_fin cel_le qui doit rê_gner de_main Voi_ci

_raitre En_fin cel_le qui doit rê_gner de_main Voi_ci

_raitre En_fin cel_le qui doit rê_gner de_main Voi_ci

bien - tôt l'heu - - re Nous al - lons voir en - fin cel -

bien - tôt l'heu - - re Nous al - lons voir en - fin cel -

bien - tôt l'heu - - re Nous al - lons voir en - fin cel -

BOMBARDOS.

Récit.

Rien ne peut

- le qui doit rè - gner de - main

- le qui doit rè - gner de - main

- le qui doit rè - gner de - main

B

plus en - traver nos pro - jets Seul i - ci je commande en maî - tre De -

p

B. -vant tous ses su - jets La rei-ne va pa - rai - tre Devant tous ses su -

B. -jets La Reine va pa - rai - - tre

Très modéré.

pp

B. Mais é-coutez Voi-ci minuit

Sop.

pp Dans la nuit. Loin du bruit Per -

Ténors.

pp Dans la nuit, Loin du bruit Per -

Basses.

pp Dans la nuit, Loin du bruit Per -

p *ma un poco marcato.*

son - ne. Le temps fuit, C'est mi -

son - ne. Le temps fuit, C'est mi -

son - ne. Le temps fuit, C'est mi -

nuit Qui son - ne. C'est mi -

nuit Qui son - ne. C'est mi -

nuit Qui son - ne. C'est mi -

nuit, C'est mi - nuit,

nuit, C'est mi - nuit,

nuit, C'est mi - nuit,

C'est mi - nuit Qui son - -

C'est mi - nuit Qui son - -

C'est mi - nuit Qui son - -

pp

-ne C'est mi - nuit, C'est mi - nuit.

pp

-ne C'est mi - nuit, C'est mi - nuit.

pp

-ne C'est mi - nuit, C'est mi - nuit.

1° Tempo.

1° Tempo.

pp

f

f

C'est el - le! c'est el - le! c'est

f

C'est el - le! c'est el - le! c'est

f

C'est el - le! c'est el - le! c'est

f

Cris: Vive la Reine!

no - tre sou - ve - rai - ne!

no - tre sou - ve - rai - ne!

no - tre sou - ve - rai - ne!

INIGO.

Que vois-

I. — je? Pé_pi - ta! Mais a - lors, a - lors je

p

PÉDR

I. suis le ma - ri de la rei - - ne Le ma_ri de la rei - ne Ah!

BOMB. (bas) PÉPITA. (bas)

P. pour toi quel_le vei - ne! Vous, Pé_pi - ta! sous ces ha - bits Si -

Pé. - len - ce si - len - ce si vous di - tes un mot tout est per - du

f

P.

Récit.

All°

Je pen_se qu'en prenant la tou_te puis_san_ce,

All°

sp

mf

P.

Mes chers a_mis A vo_tre gré dé_sormais

P.

Plus lent.

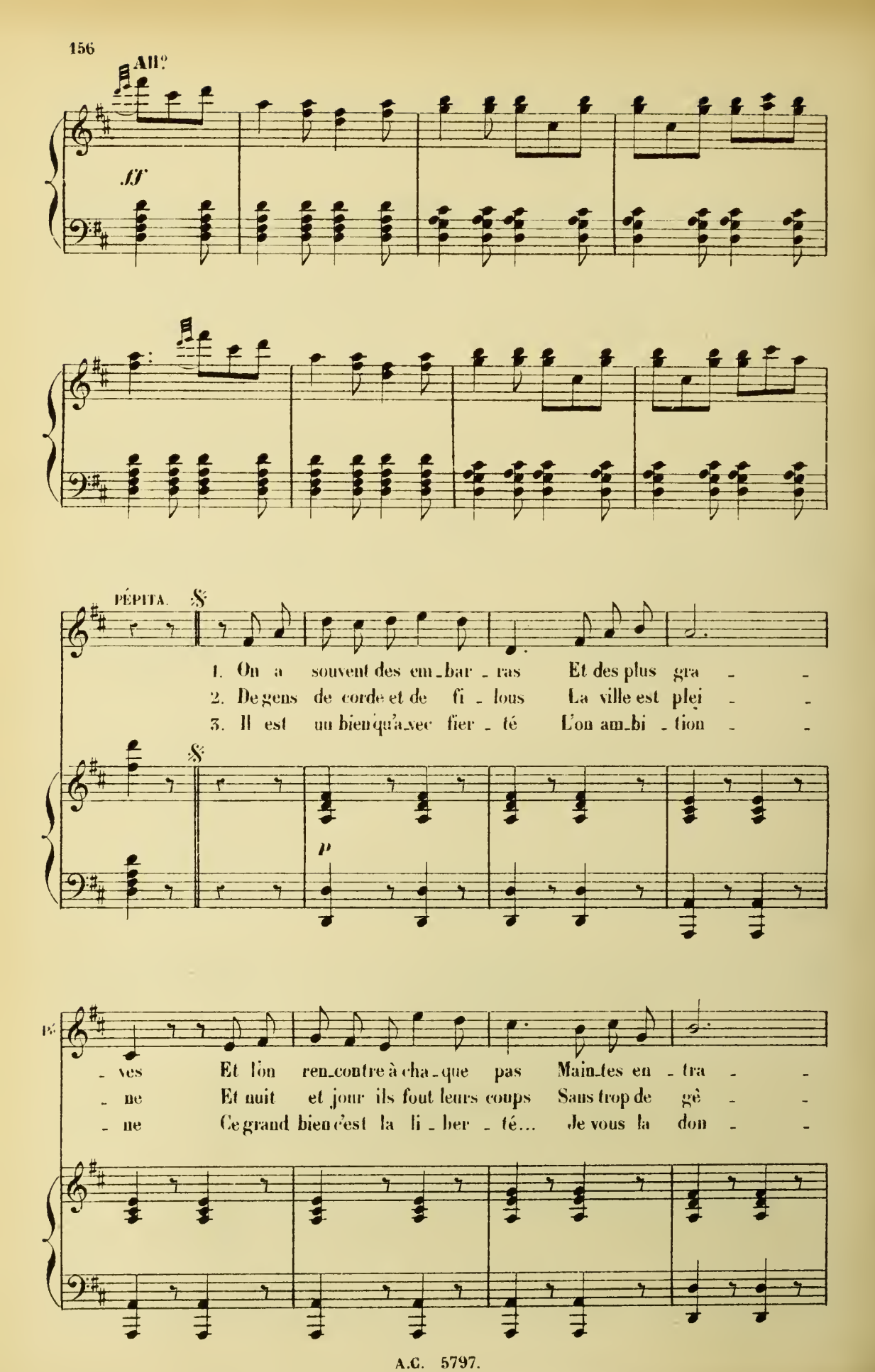
je gou_ver_ne_rai Et je vais a_vec con_fi_an_ce Vous di_re, vous

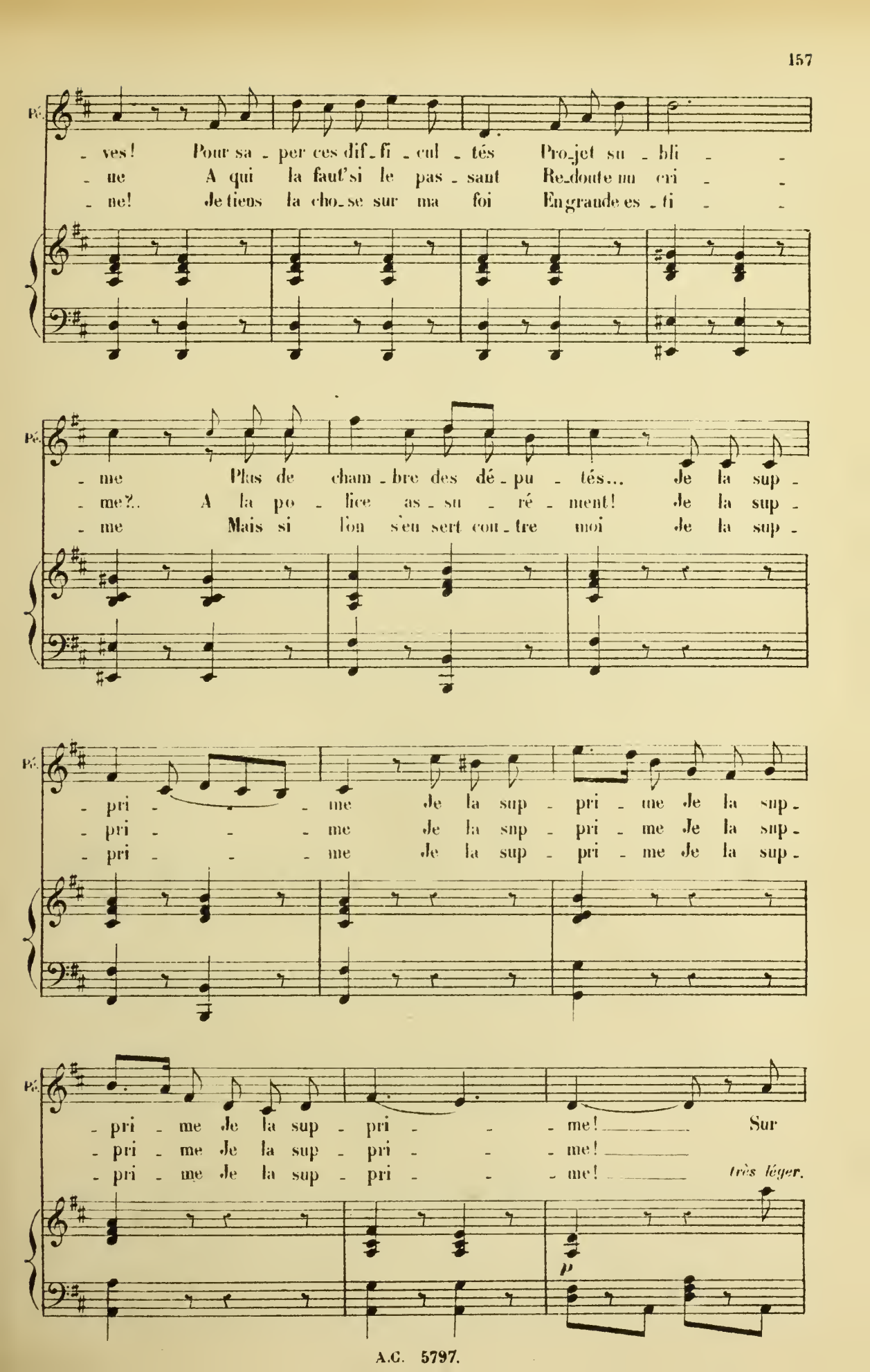
Plus lent.

P.

di_re vous di_re ce que je fe_rai.

f


All.o
ff
PÉPITA.
1. On a souvent des em_bar_ras Et des plus gra_ves Et l'on ren_contre à cha_que pas Main_tes en_tra_ne
2. De gens de corde et de fi_lous La ville est plei_ne Et nuit et jour ils fout leurs coups Sans trop de gê_ne
3. Il est un bien qu'a_vec fier_té L'on am_bi_tion Ce grand bien c'est la li_ber_té... Je vous la don_
p


Pé.
- ves! Pour sa - per ces dif - fi - cul - tés Pro - jet su - bli - -
- ne A qui la faut'si le pas - sant Re - doute un cri - -
- ne! Je tiens la cho - se sur ma foi En grande es - ti - -
Pé.
- me Plus de cham - bre des dé - pu - tés... Je la sup -
- me?.. A la po - lice as - su - ré - ment! Je la sup -
- me Mais si l'on s'en sert con - tre moi Je la sup -
Pé.
- pri - - - me Je la sup - pri - me Je la sup -
- pri - - - me Je la sup - pri - me Je la sup -
- pri - - - me Je la sup - pri - me Je la sup -
Pé.
- pri - me Je la sup - pri - - - me! Sur
- pri - me Je la sup - pri - - - me!
- pri - me Je la sup - pri - - - me! très léger.
p

Pé. vous tant qu'el - le rè - gne-ra Et sans crainte de rail - le - ri - es Voi -

Pé. - là comment gou - ver - ne - ra La prin - ces - se des Ca - na -

Pe - ri - es

Sop. LES PERSONNAGES ET LE CHŒUR.

f Sur nous tant qu'el - le rè - gne-ra Et sans

Ténors.

f Sur nous tant qu'el - le rè - gne-ra Et sans

Basses.

f Sur nous tant qu'el - le rè - gne-ra Et sans

f

crain_te des rail _ le _ ri _ es, Voi _ là comment gou_ver _ ne _

crain_te des rail _ le _ ri _ es, Voi _ là comment gou_ver _ ne _

crain_te des rail _ le ri _ es, Voi _ là comment gou_ver _ ne _

_ ra La prin_ces _ se des ca_na _ ri _ es.

_ ra La princes _ se des ca_na _ ri _ es.

_ ra La princes _ se des ca_na _ ri _ es.

ff

1re et 2e Fois. 3e Fois.

A.C. 5797

All.° marziale.

Pistons et Tambours sur la Scène.

p *cresc.*

f

Sop.

p Oh ciel! oh ciel que veut di - re ce - ci?

Ténors.

p Oh ciel! oh ciel que veut di - re ce - ci?

Basses.

p Oh ciel! oh ciel que veut di - re ce - ci?

p

PATA.

Più Presto.

Ça veut di _ re que me voi _ ci!

Pa _ ta_què̀s! Pa _ ta _

Pa _ ta_què̀s! Pa _ ta _

Pa _ ta_què̀s! Pa _ ta _

Più Presto.

f

PÉPITA.

Eh! bien ma

_ què̀s! i _ ci!

_ què̀s! i _ ci!

_ què̀s! i _ ci!

fp

PATA.

Pa. ru _ se. Ma _ da _ me vous ê _ tes

BOMB.

Elle est com _ pri _ se.

PEPITA.

J'en con _ viens je suis bien pri _ se.

INIGO.

Ô nou _

Pa. pri _ se.

I. _ vel _ le surpri _ se! Voilà que ma femme est pri _ se.

Pa. Saisissez sol _

p

INIGO.

Voi_là mes é_tats réduits en pous_

Pa.

_dats Cette a_ven_tu_riè_re.

I.

PATA.

_siè_re Qu'en di_tes-vous, cher Bom_bar_dos?

BOMB.

Qu'en di_tes-

B.

vous, cher Pa_ta_quès.

PATA.

Ce

1º Tempo.

Pa.

BOMB.

PATA.

cher gé_né_ral Bombar_dos! Ce bon gé_né_ral Pa_ta_quès! Ce

(à part)

Pa. cher gé_né_ral Bombar_dos Ra_ge donc, ra_ge donc, ra_ge vieux rhino_cé_

BOMB. (à part) Je voudrais, je vou_drais te voir ad pa_

crescendo.

Pa. _ros Ra_ge donc, ra_ge donc, ra_ge vieux rhi_no_cé_

B. _très Je vou_drais, je vou_drais te voir ad pa_

Poco più lento.

Pa. _ros.

B. _très.

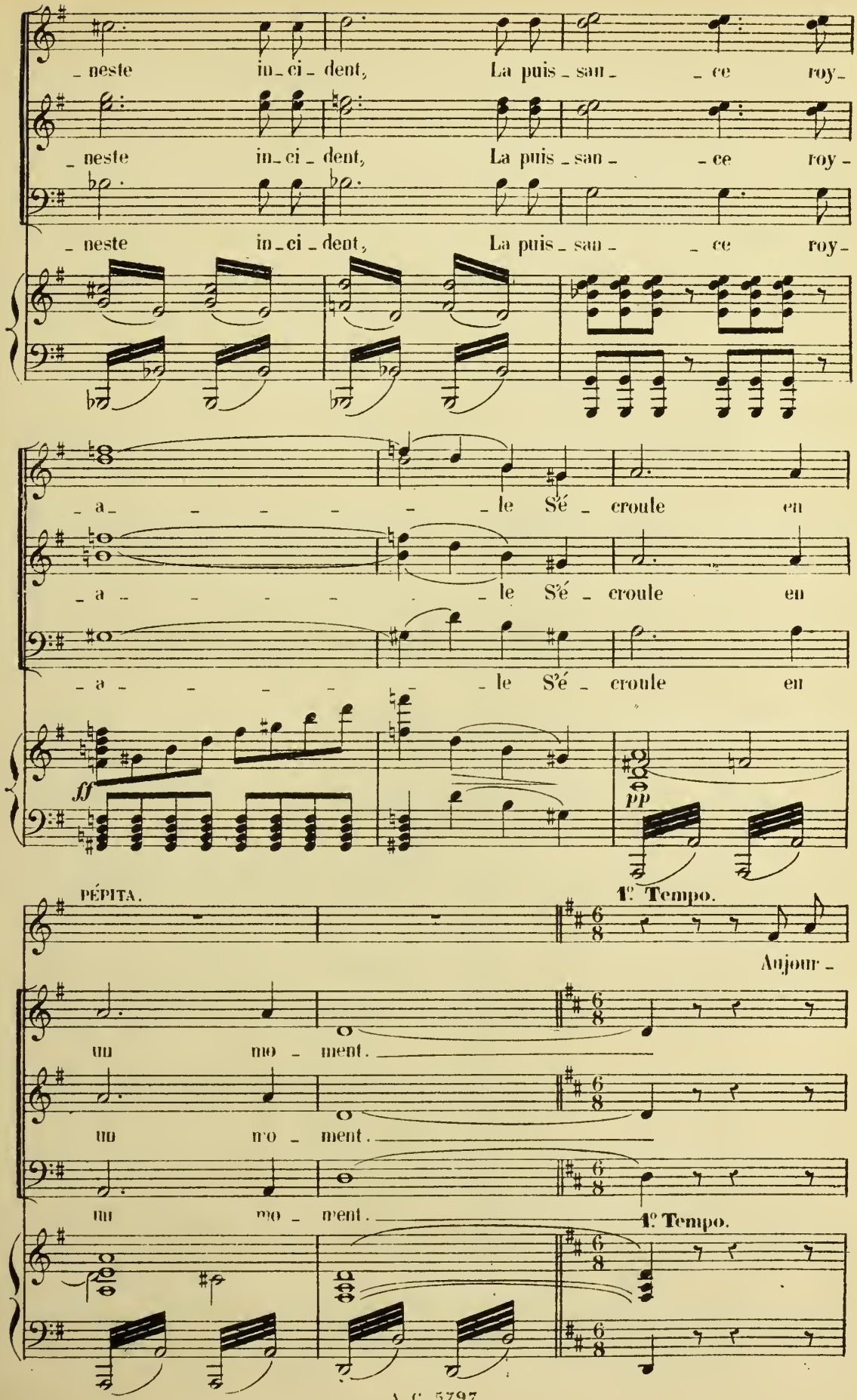
Sop. *ff* A_ven_tu_re fa_ta_le Et fu_

Ténors. *ff* A_ven_tu_re fa_ta_le Et fu_

Basses. *ff* A_ven_tu_re fa_ta_le Et fu_

Poco più lento.

f *cresc.*


_neste in_ci_dent, La puis_san_ _ce roy_
_neste in_ci_dent, La puis_san_ _ce roy_
_neste in_ci_dent, La puis_san_ _ce roy_
_a_ _ _ _ _ _le S'é_croule en
_a_ _ _ _ _ _le S'é_croule en
_a_ _ _ _ _ _le S'é_croule en

PÉPITA.
1º Tempo.
Aujour_
un mo_ment.
un mo_ment.
un mo_ment.
1º Tempo.

Pe.

_ d'hui no_tre plan pê _ cha Et je suis pri _ _ _ se. Nous som_

p

Pe.

_ mes main_tenant manche à Pas de mé _ pri _ _ _ se Mais le

Pe.

sort est très ha _ zar_ deux Et j'en ap _ pel _ _ _ le. Nous ver_

Pe.

_ rons bien qui de nous deux Au_ra la bel_ _ _ le. Nous verrons

Pe. bien_ qui de_ nous deux_ Au_ra_ la bel_ _ _le _____ A_

p *très léger.*

Pe. _mis bientôt tout chan_ ge_ra J'en ap_pelle à vous Sei_ gneu_ri _ es Sur

Pe. le trône el_ le mon_ te_ra La prin_ces_ se des Ca_na_ ri _ es. A_ *f*

PATA. *f*

Nous

PÉDR. *f*

Quoi

INIGO. *f*

J'é_

Sop. *f*

Bien_

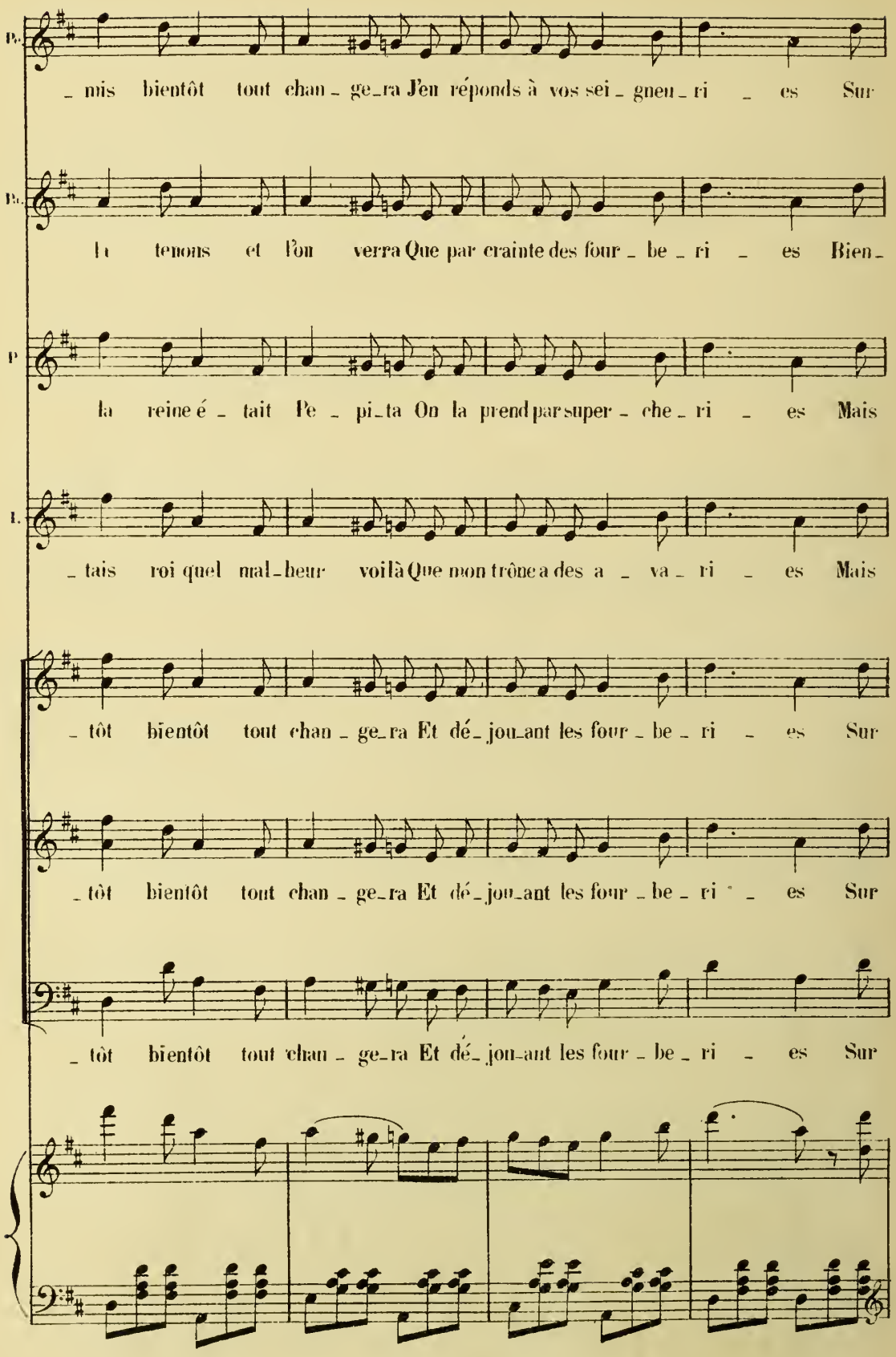
Ténors. *f*

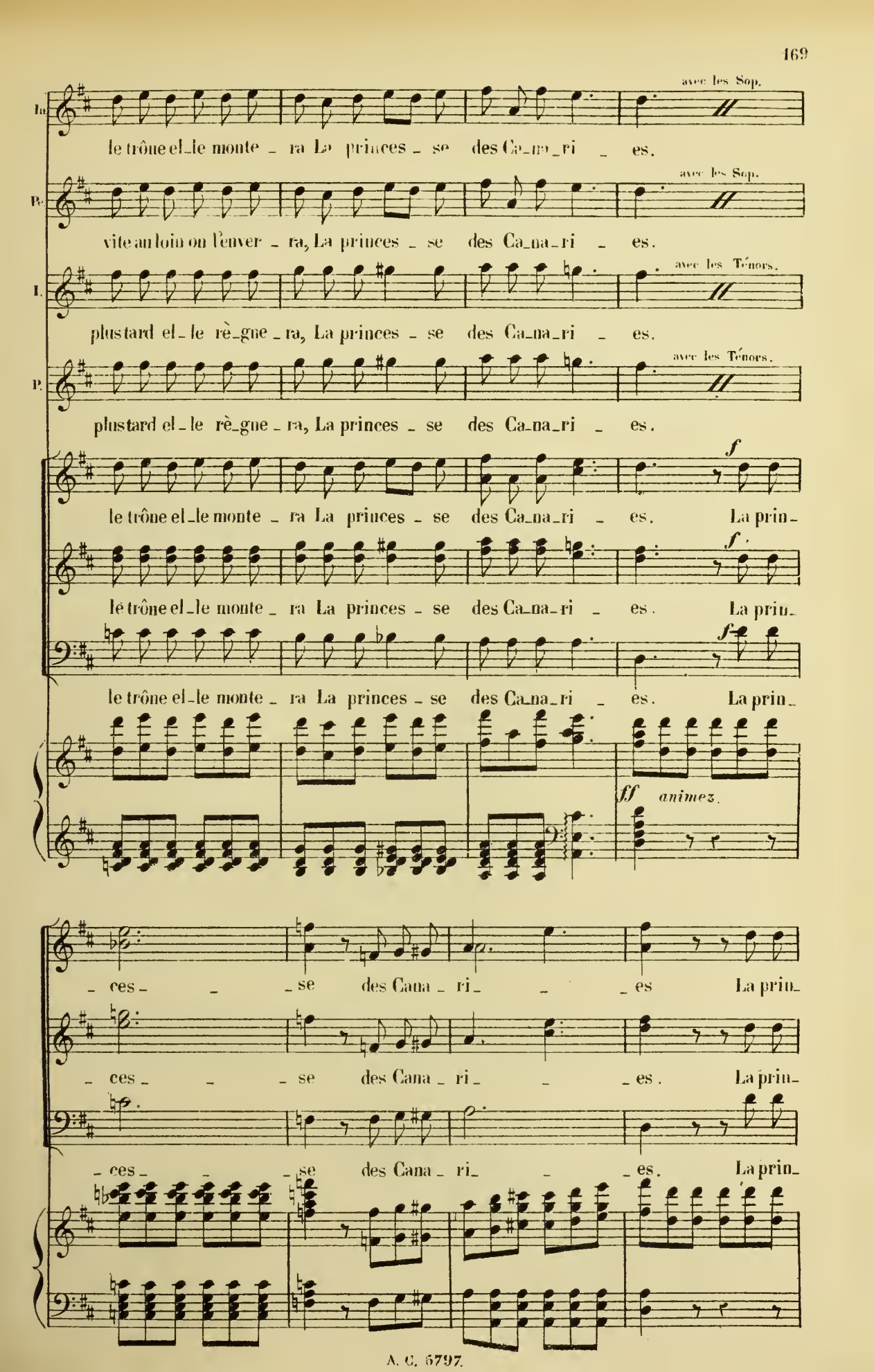
Bien_

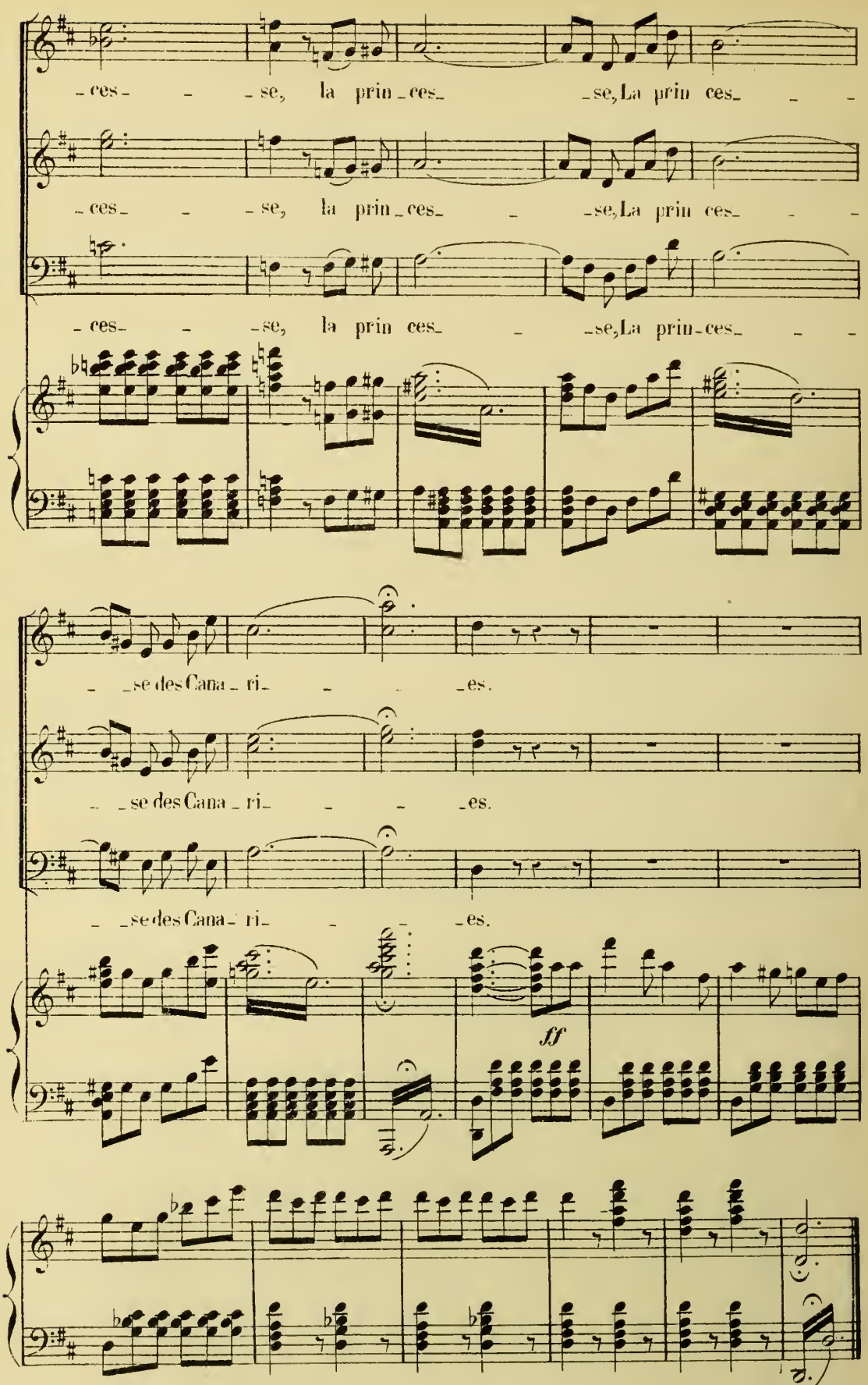
Basses. *f*

Bien_

f


B.
_ mis bientôt tout chan _ ge_ra J'en réponds à vos sei _ gneu _ ri _ es Sur
B.
la tenons et l'on verra Que par crainte des four _ be _ ri _ es Bien_
P
la reine é _ tait Pe _ pi_ta On la prend par super _ che _ ri _ es Mais
I.
_ tais roi quel mal_heur voilà Que mon trône a des a _ va _ ri _ es Mais
_ tôt bientôt tout chan _ ge_ra Et dé_jou_ant les four _ be _ ri _ es Sur
_ tôt bientôt tout chan _ ge_ra Et dé_jou_ant les four _ be _ ri _ es Sur
_ tôt bientôt tout chan _ ge_ra Et dé_jou_ant les four _ be _ ri _ es Sur

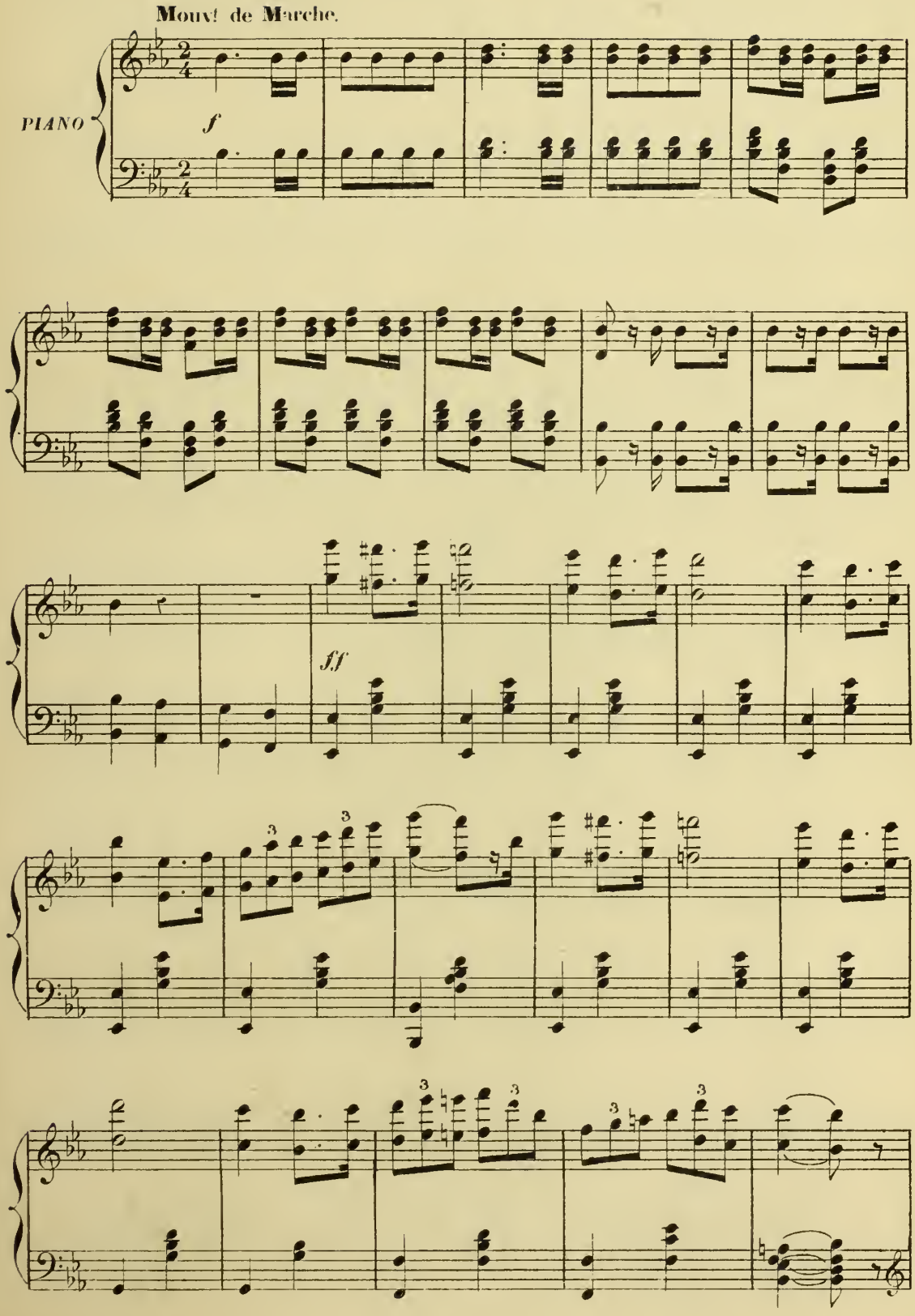

In.
avec les Sop.
le trône el_le monte _ ra La princes _ se des Ca_na_ri _ es.
Pe.
avec les Sop.
vite au loin on l'enver _ ra, La princes _ se des Ca_na_ri _ es.
I.
avec les Ténors.
plus tard el_le rè_gne _ ra, La princes _ se des Ca_na_ri _ es.
P.
avec les Ténors.
plus tard el_le rè_gne _ ra, La princes _ se des Ca_na_ri _ es.
f
le trône el_le monte _ ra La princes _ se des Ca_na_ri _ es. La prin_
f
le trône el_le monte _ ra La princes _ se des Ca_na_ri _ es. La prin_
f
le trône el_le monte _ ra La princes _ se des Ca_na_ri _ es. La prin_
ff animez.
_ ces _ _ _ se des Cana _ ri _ _ _ es La prin_
_ ces _ _ _ se des Cana _ ri _ _ _ es. La prin_
_ ces _ _ _ se des Cana _ ri _ _ _ es. La prin_

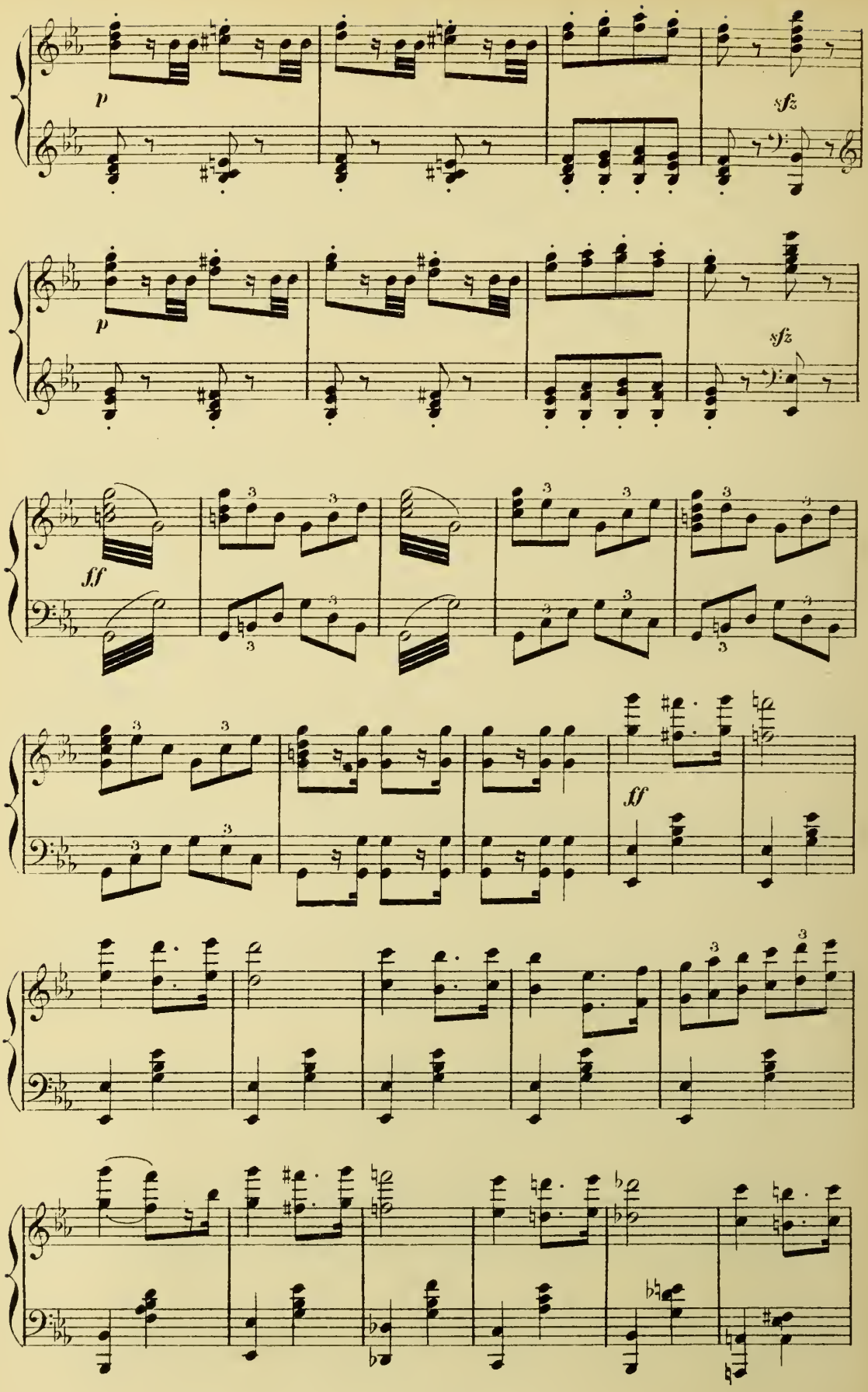


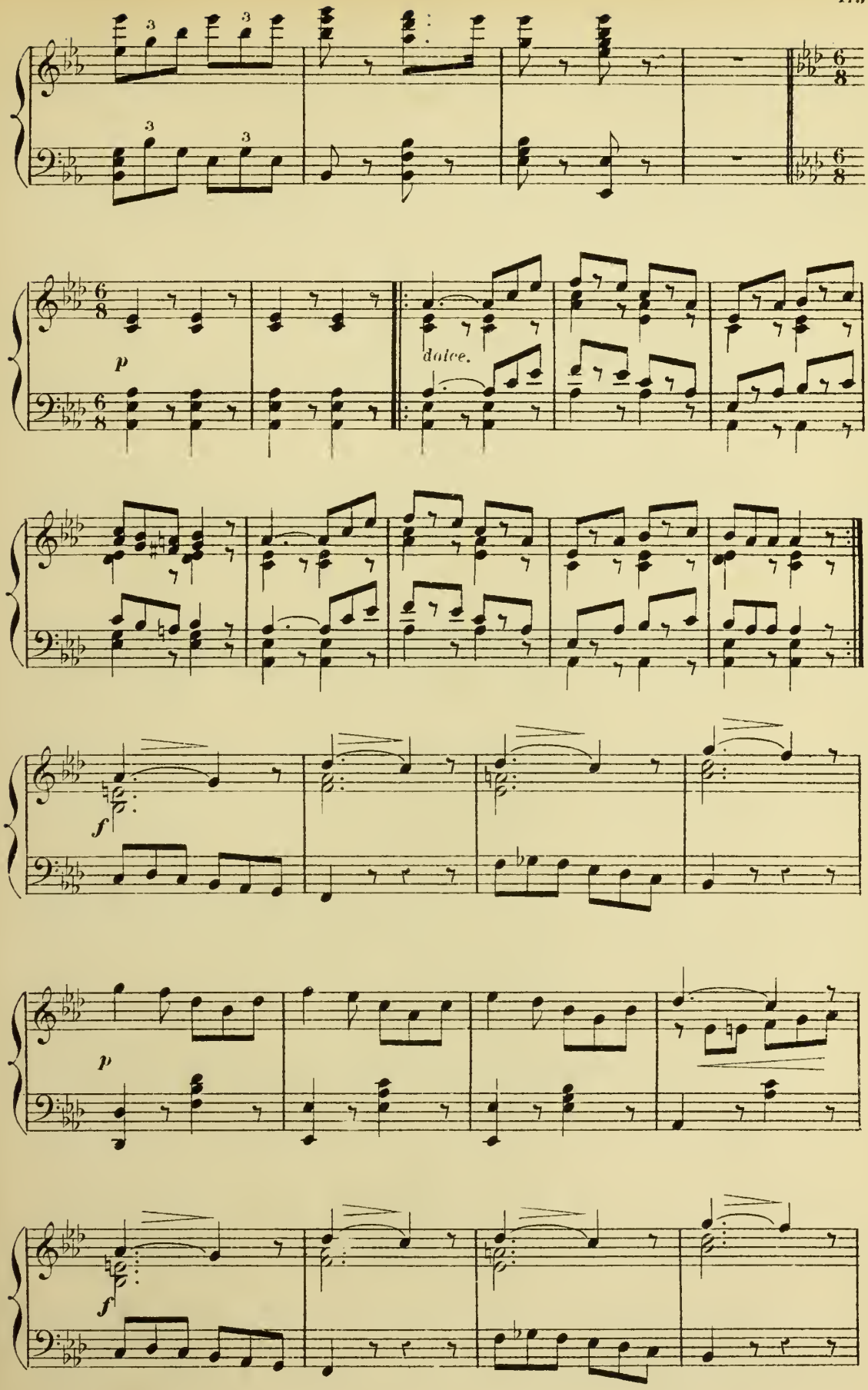
Fin du 2e Acte.

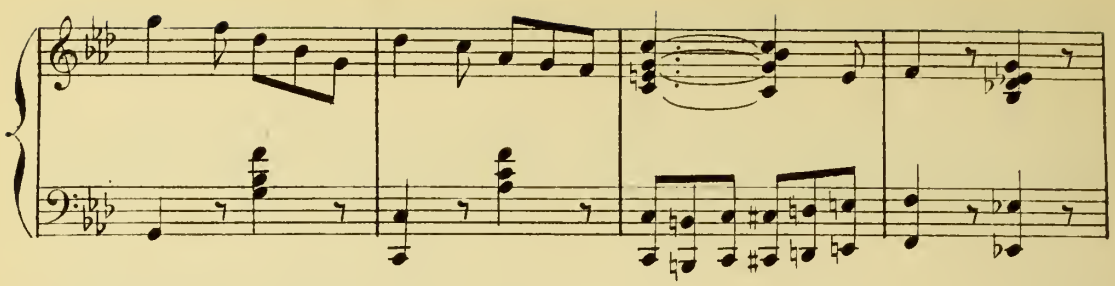
ACTE III.

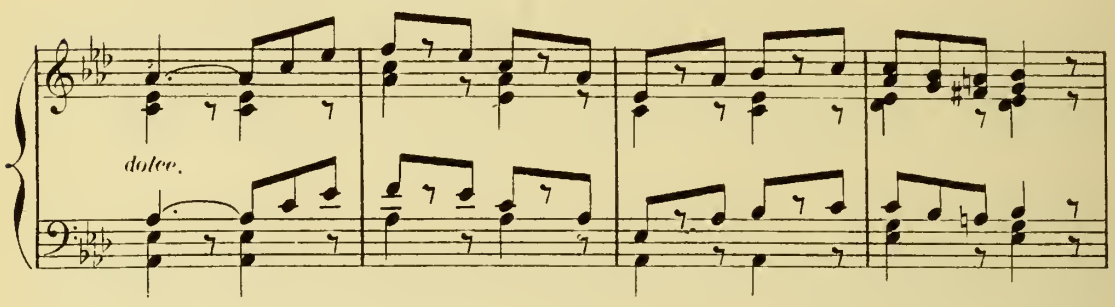
ENTR' ACTE.

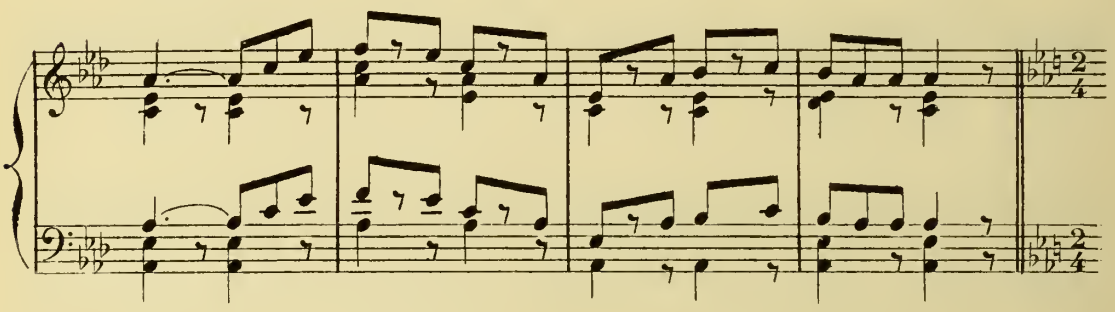


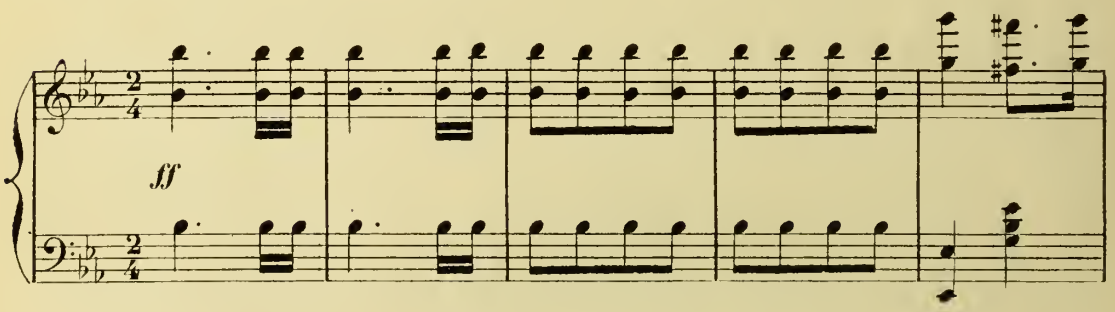

p
sfz
p
sfz
ff
ff

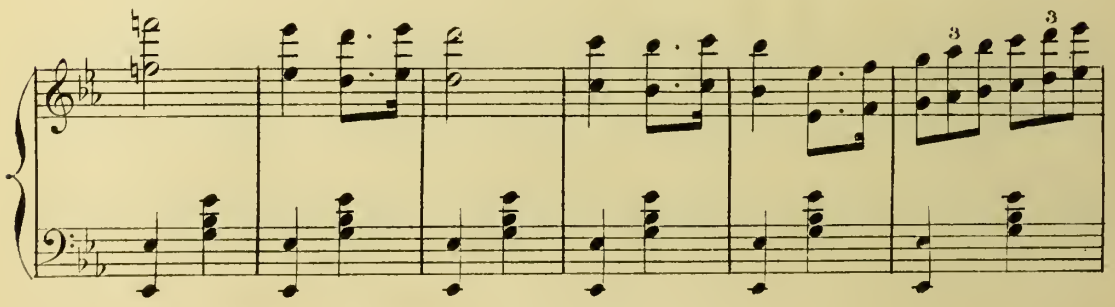

p
dolce.
f
p
f

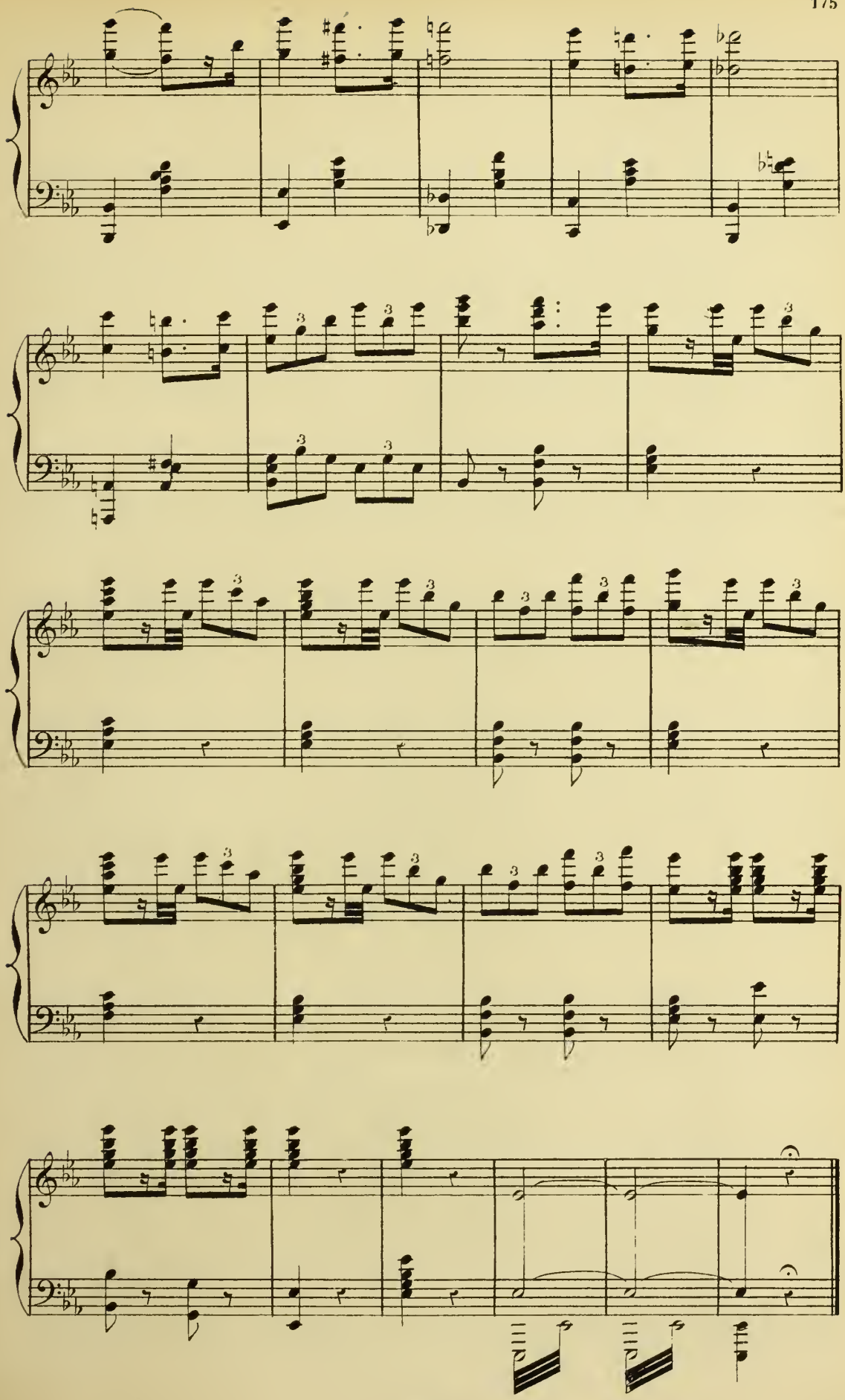



dolce.




ff





CHŒUR.

N° 15.

Mod.to alla breve.

PIANO.

mf

p

Ténors.

p

Nous voi - ci

Basses.

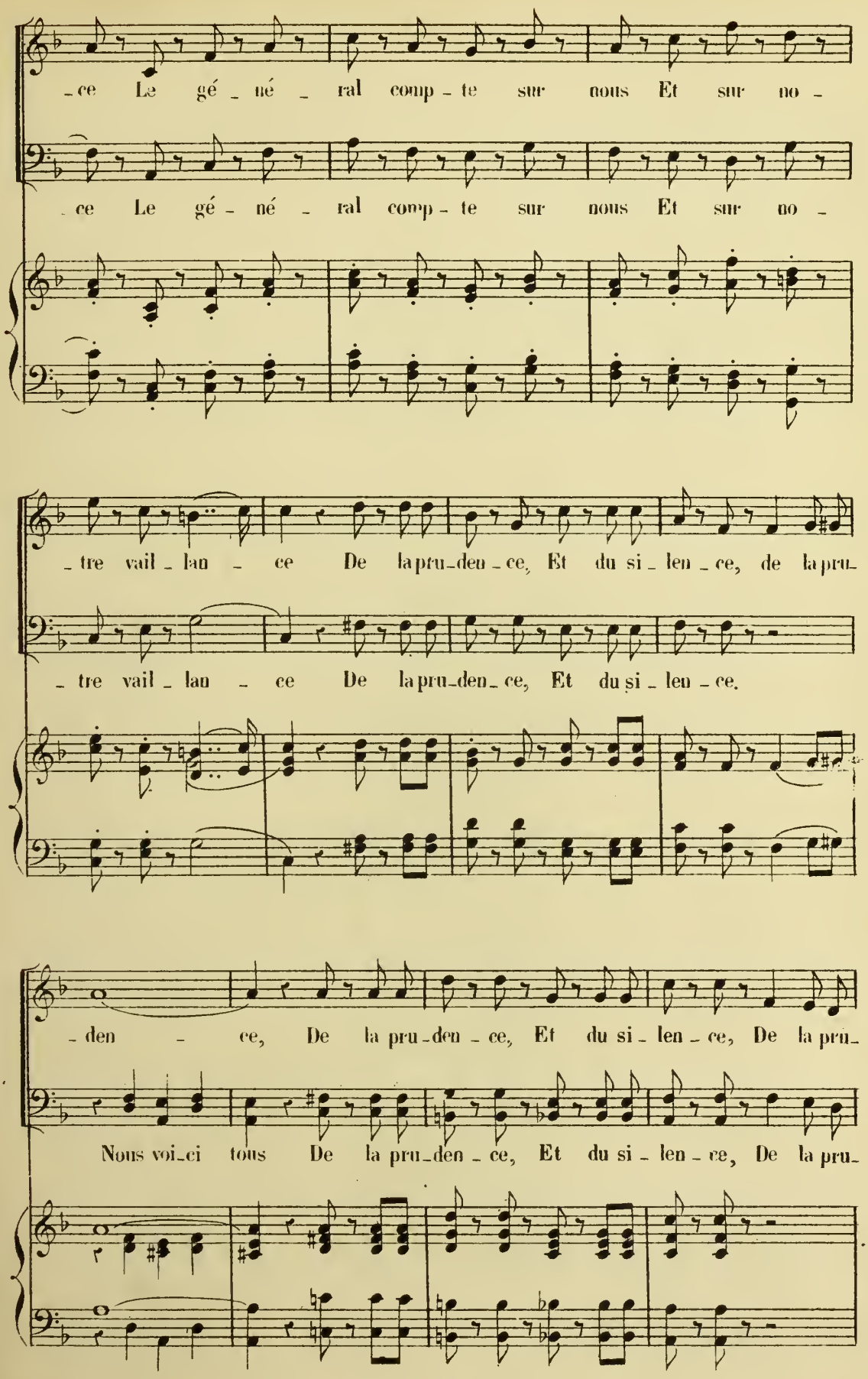
p

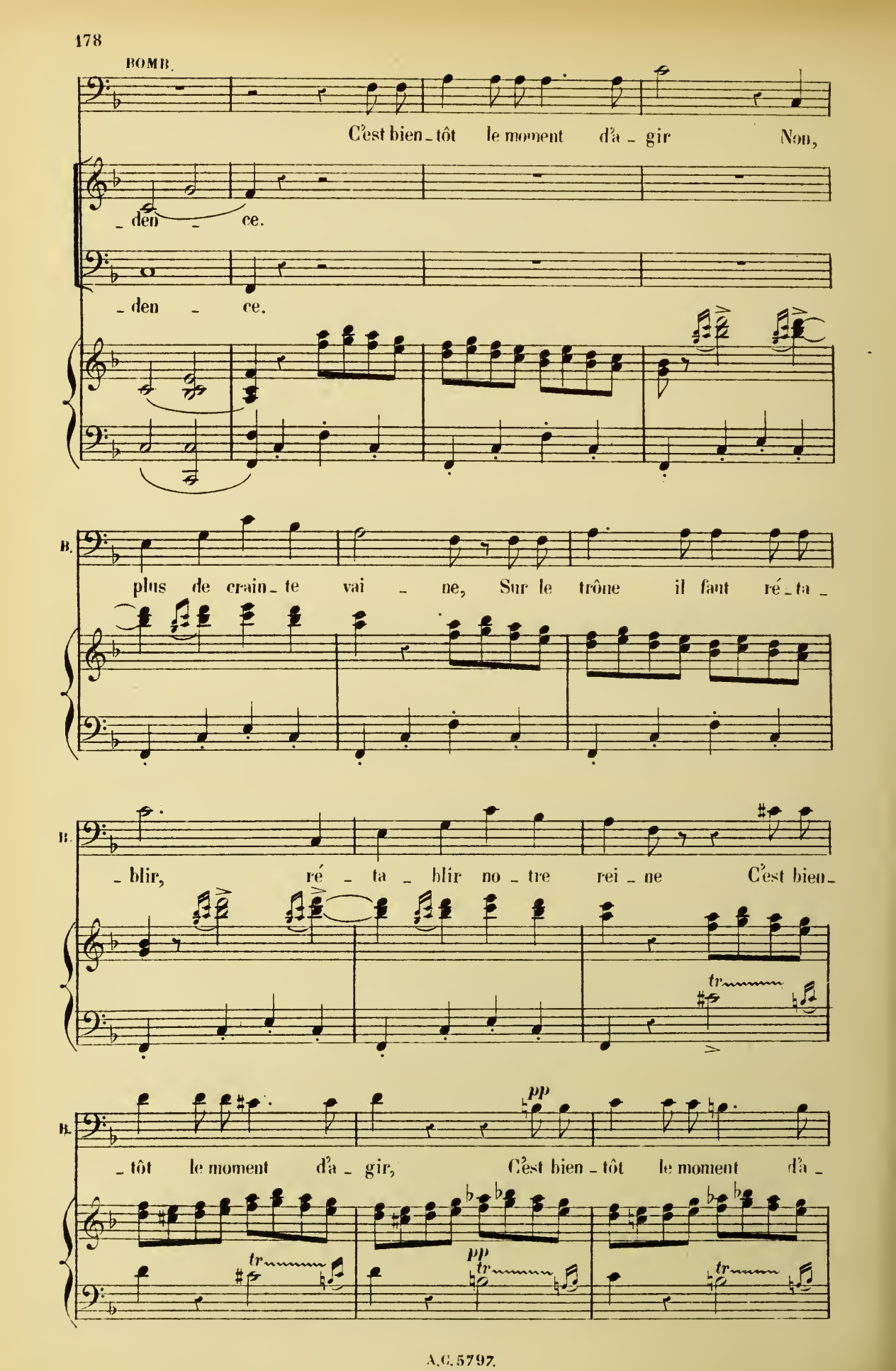
Nous voi - ci

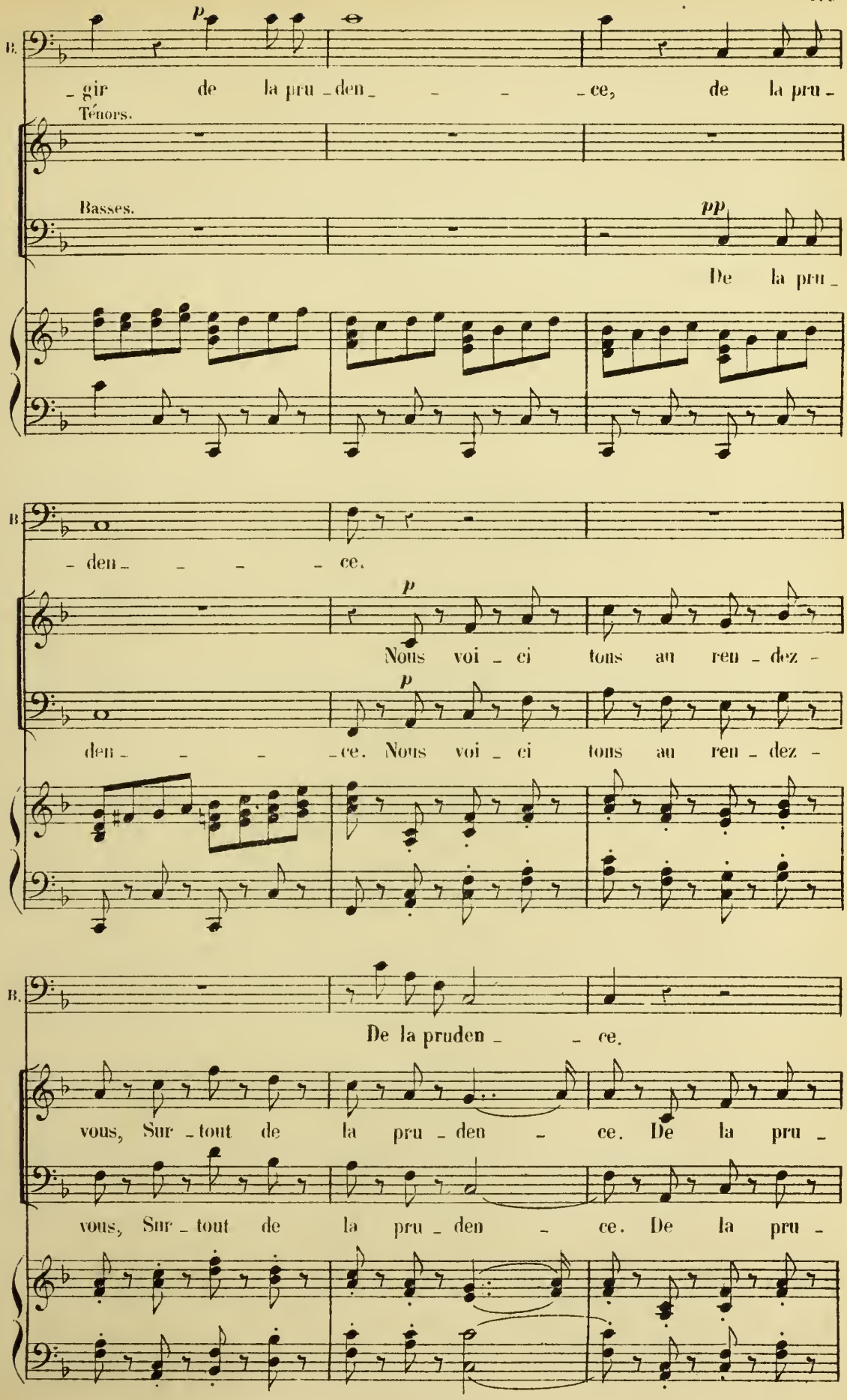
p

tous au ren - dez - vous, Sur - tout de la pru - den -

tous au ren - dez - vous, Sur - tout de la pru - den -


ce Le gé - né - ral comp - te sur nous Et sur no -
ce Le gé - né - ral comp - te sur nous Et sur no -
tre vail - lan - ce De la pru-den - ce, Et du si - len - ce, de la pru-
tre vail - lan - ce De la pru-den - ce, Et du si - len - ce.
den - ce, De la pru-den - ce, Et du si - len - ce, De la pru-
Nous voi-ci tous De la pru-den - ce, Et du si - len - ce, De la pru-


BOMB.
C'est bien_tôt le moment d'a_gir Non,
_den_ce.
_den_ce.
B.
plus de crain_te vai_ne, Sur le trône il faut ré_ta_
B.
_blir, ré_ta_blir no_tre rei_ne C'est bien_
tr
B.
_tôt le moment d'a_gir, C'est bien_tôt le moment d'a_
pp
tr
pp
tr
tr


B.
p
_gir de la pru_den_ _ _ _ce, de la pru_
Ténors.
Basses.
pp
De la pru_
B.
den _ _ _ce.
p
Nous voi_ci tous au ren_dez_
p
den_ _ _ _ce. Nous voi_ci tous au ren_dez_
B.
De la pruden_ _ce.
vous, Sur_tout de la pru_den_ ce. De la pru_
vous, Sur_tout de la pru_den_ ce. De la pru_

B. De la pruden -

- ral Comp - te sur nous Sur - tout de la pru - den -

- ral Comp - te sur nous Sur - tout de la pru - den -

B. - ce. de la pru -

- ce, de la pru - den - ce, Et du si - len - ce, de la pru -

- ce, de la pru - den - ce, Et du si - len - ce,

B. - den - - - - ce.

- den - - - - ce, De la pru - den - ce, Et du si -

Nous voi - ci tous De la pru - den - ce, Et du si -

B.

De la pru - den - - - ce.

- len - ce, de la pru - den - - - ce, de la pru -

- len - ce, de la pru - den - - - ce.

- den - - - - ce, de la pru - den - - - -

de la pru_den - - ce, de la pru_den - -

- ce, Comp - tez sur nous.

- ce, Comp - tez sur nous.

pp

sfz

CHANSON DES MARCHANDS.

INIGO PÉDRILLE.

N° 16. Allegro mod.to

PIANO.

f

INIGO.

f

Ac - cou_rez à ma bou_ti - que, Man_ger mes gâ - teaux tout chauds

mf

PÉDR.

Ap - prochez bou - ne pra_ti - que, Bu_ vez mon co - co Fres_co

INIGO.

Man_gez mes gâ_teaux Tout chauds, tout chauds.

PÉDR.

Bu_vez mon co_co

I.

Man_gez mes gâ_teaux Tout chauds, tout chauds.

P.

Fres_co, fres_co. Bu_vez mon co_co Fres_co, fres_co.

I.

Mangez mes gâteaux Tout chauds.

(Cris sur la ritournelle)

P.

Buvez mon co_co, Fres_co.

f

INIGO

1. Le jour de leur ma - ri - a - ge Les ma - ris vrais tour - te - reaux
2. C'est de même en po - li - ti - que Voy - ez les hom - mes nou - veaux

p

I. Ont un fort jo - li ra - ma - ge Voy - ez les dans leur mé - nage Comme ils
Quel programme ma - gni - fi - que Et pour la cho - se pu - blique Comme ils

I. brul'nt comme ils sont chauds.
brul'nt comme ils sont chauds. PÉDR

Puis ces vol - cans de la veil - le Deux mois
Mais ces gens de grands mé - ri - tes Dès qu'ils

f *p*

P. a - pres su - bi - to Trouvent Ma - dame un peu vieil - le Et leur
ont tout à go - go, Changent souvent de con - dui - te Et leur

P.

flam - me sans pa - reil - le. A la glace, à la glace mon co -
feu s'é - teint bien vi - te.

INIGO. (*crié*)
Tout chauds!

P.

- co. (*crié*) Tout chauds!

INIGO.

Ac - courez a ma bou - ti - que, Man - gez mes gâ - teaux Tout chauds

P.

Ac - courez a sa bou - ti - que, Man - gez mes gâ - teaux Tout chauds

Ap - prochez bon - ne pra - ti - que Bu - vez son co - co Fres - co,

P.

Ap - prochez bon - ne pra - ti - que Bu - vez mon co - co Fres - co,

I. Mangez mes gâteaux Tout chauds, tout chauds Bu_vez mon co_co Fres_co, fres_co

P. Mangez mes gâteaux Tout chauds, tout chauds Bu_vez mon co_co Fres_co, fres_co.

I. Mangez mes gâteaux Tout chauds, tout chauds Mangez mes gâteaux Tout chauds.

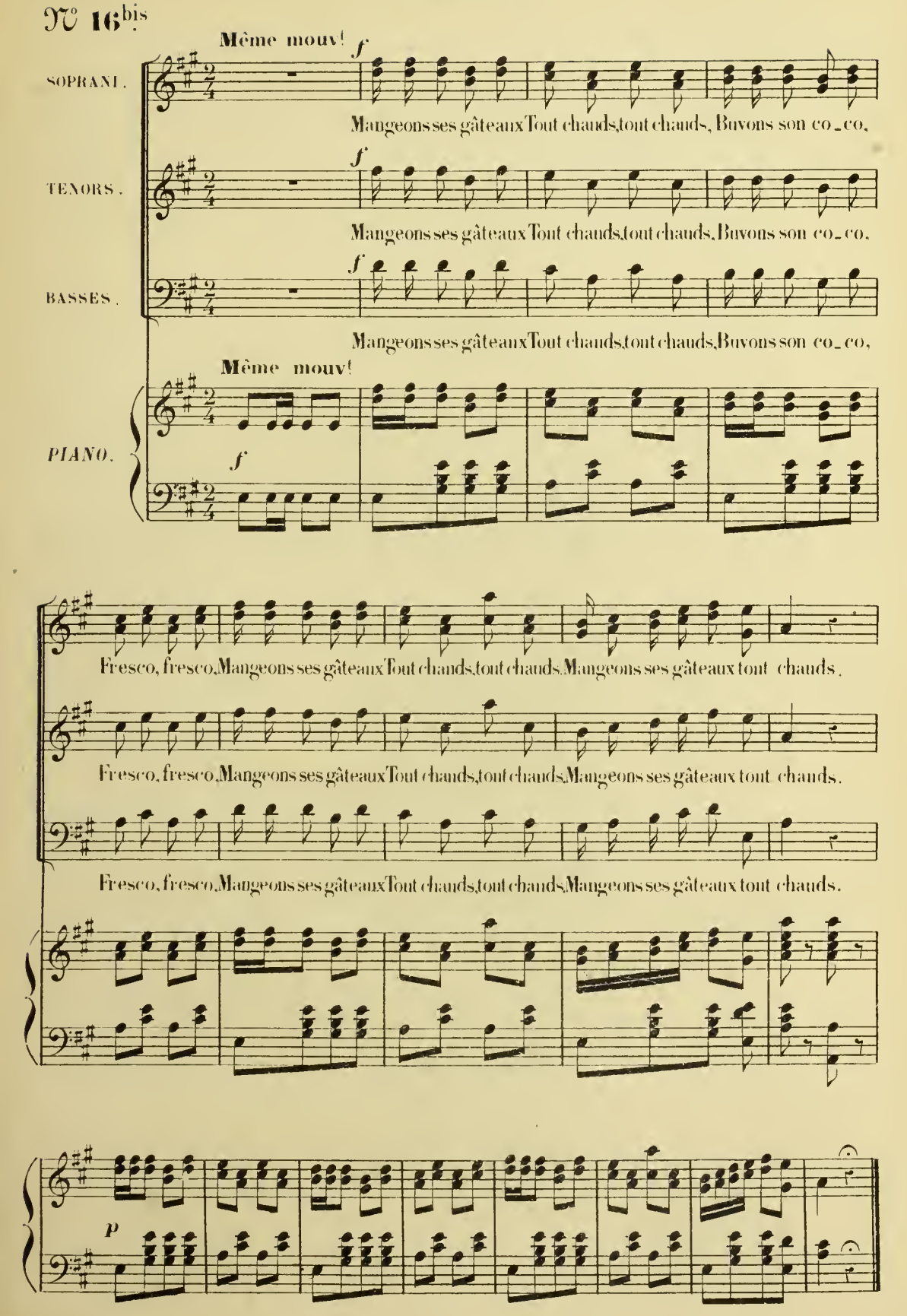
P. Mangez mes gâteaux Tout chauds, tout chauds Buvez mon co_co Fres_co.

8 *f*

8

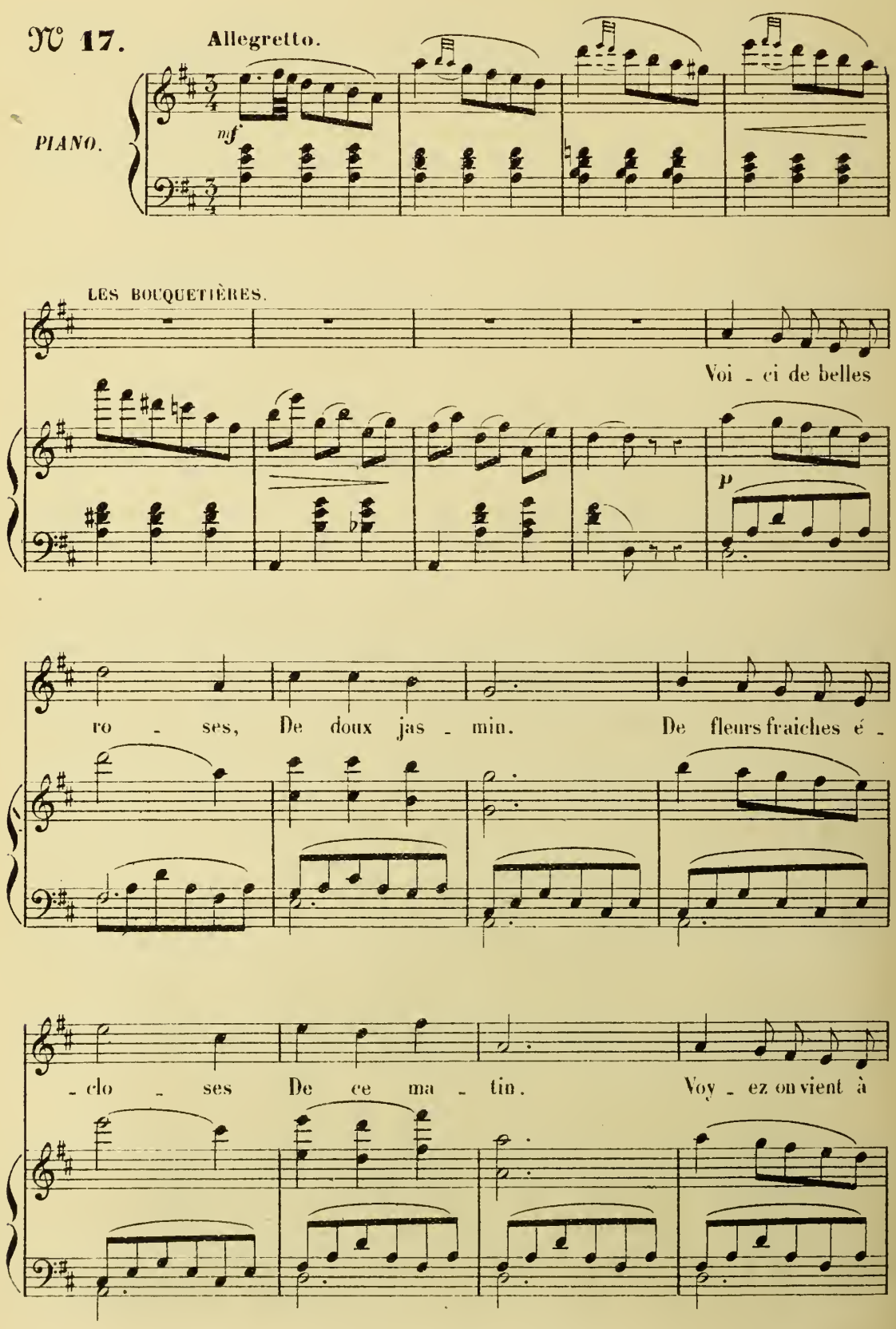
SORTIE

N° 16bis



CHŒUR ET COUPLETS DE LA BOUQUETIÈRE

INÈS, LES BOUQUETIÈRES



pei - ne de les cueil - lir. Nous accourons, ô

rei - ne Vous les of - frir. Nous accourons, ô

rei - ne Vous les of - frir.

p

INÈS.

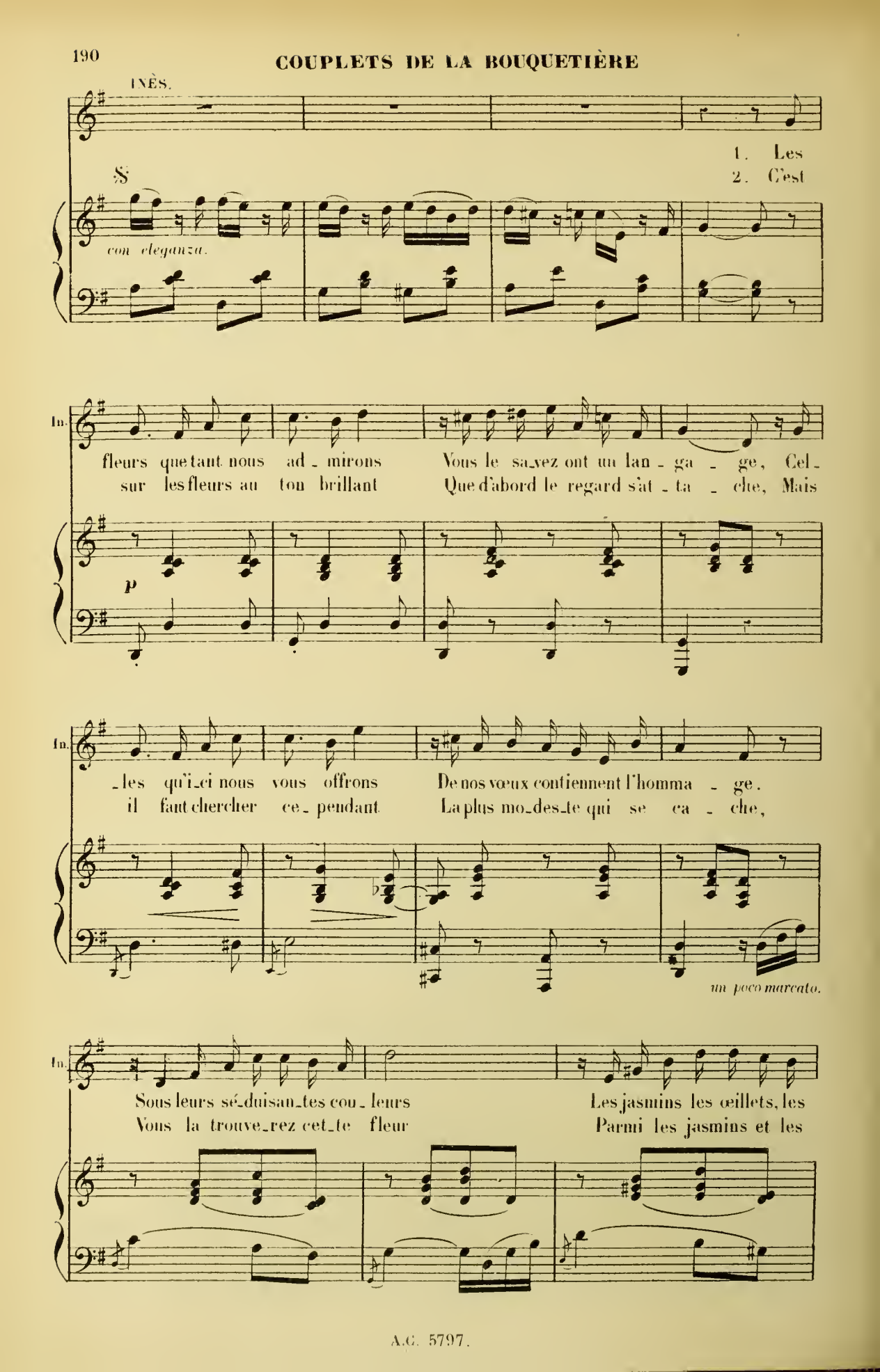
Entre vos mains prin - ces - se Ce beau bou - quet je le ré -

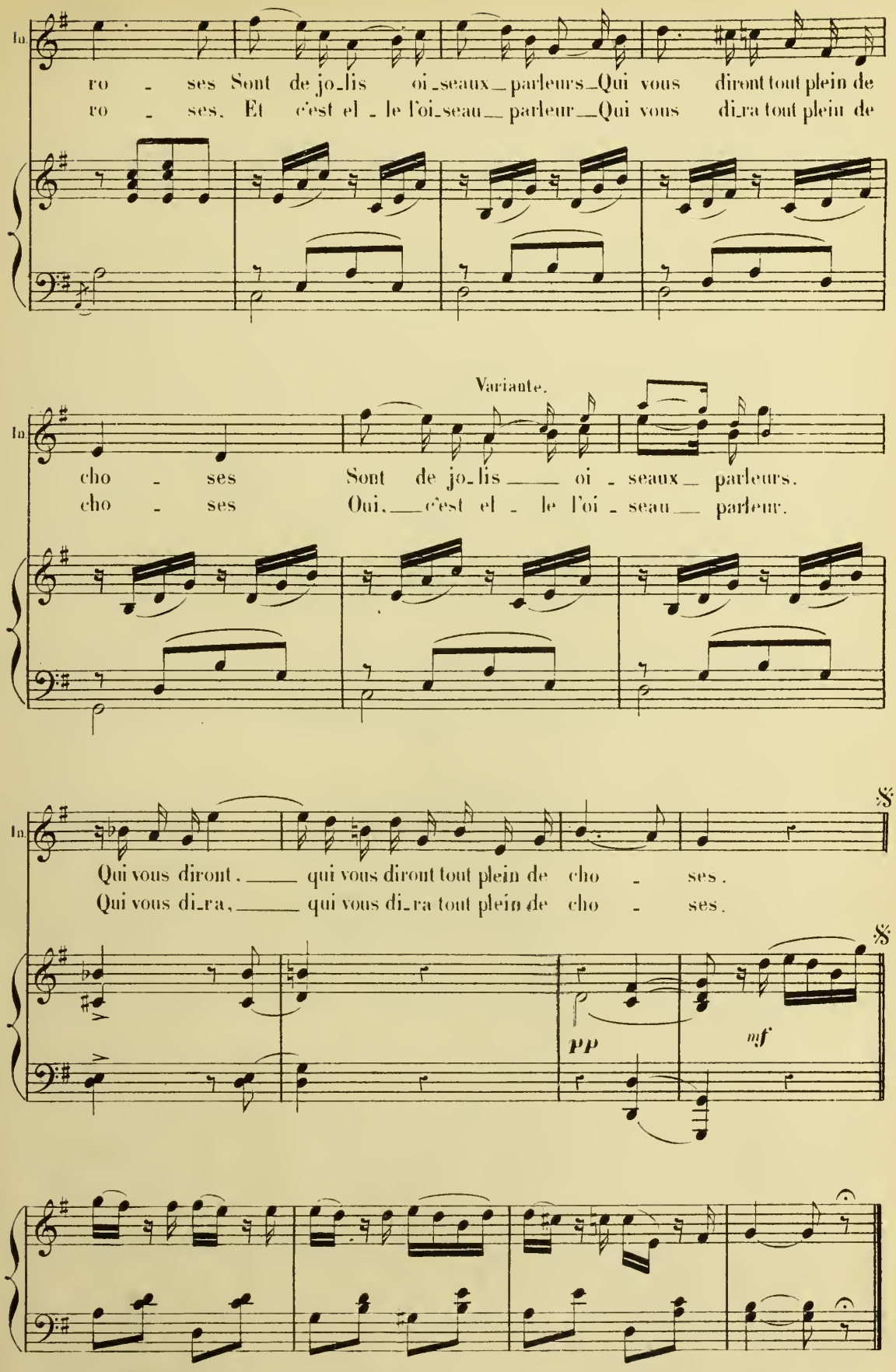
In

- mets, Pour votre al - tes - se Il fut compo - sé tout ex - près.

Moderato.

mf


INÈS.
1. Les
2. C'est
con eleganza.
In.
fleurs que tant nous ad - mirons Vous le sa-vez ont un lan - ga - ge, Cel-
sur les fleurs au ton brillant Que d'abord le regard s'at - ta - che, Mais
p
In.
-les qu'i-ci nous vous offrons De nos vœux contiennent l'homma - ge.
il faut chercher ce - pendant La plus mo-des-te qui se ca - che,
un poco marcato.
In.
Sous leurs sé-duisan-tes cou - leurs Les jasmins les œillets, les
Vous la trouve-rez cet-te fleur Parmi les jasmins et les


In.
ro - ses Sont de jo_lis oi_seaux_parleurs_Qui vous diront tout plein de
ro - ses. Et c'est el - le l'oi_seau_ parleur_Qui vous di_ra tout plein de
Variante.
In.
cho - ses Sont de jo_lis ___ oi - seaux_ parleurs.
cho - ses Oui, ___ c'est el - le l'oi - seau___ parleur.
In.
Qui vous diront, ___ qui vous diront tout plein de cho - ses.
Qui vous di_ra, ___ qui vous di_ra tout plein de cho - ses.
pp
mf

DUO

INÈS, PÉDRILLE

N° 18.

All° molto ed agitato.

PÉDRILLE.

C'est mon nom que je viens d'en_ten _ dre! Que

All° molto ed agitato.

PIANO.

sfz *mf*

P.

vois - je? I _ nès!

INÈS.

Pé _ dril _ le

f

In.

lui!

PÉDRILLE.

Ah! si j'en crois ce cri si ten _ dre Tu

f *p*

P.

me reconnais aujour_ d'hui. J'eus tort!

INÈS.

Et c'est dangereux

I. même Mais quoi! ce fut plus fort que moi, Car vois-tu je t'ai-me! je

I. t'ai-me Et n'ai-me-rai ja-mais que toi. — Je t'ai-me, je

poco rall. a Tempo. *p*

I. t'ai-me, je t'ai-me! C'est moi, c'est moi-mê-me qui te dis: je

PÉDR. *p*

Ah! c'est el-le-mê-me qui me dit: je

a Tempo.

poco rall.

I. t'ai-me! Je le dis en-fin, je le dis en-fin Et ce mot si

P. t'ai-me! Tu le dis en-fin, Tu le dis en-fin Et ce mot si

i. ten - dre J'éprouve à l'en - ten - dre Oui, ce mot si ten - dre J'éprouve à l'en-

P. -ten - dre J'é-prouve à l'en - ten - dre Oui, ce mot si ten - dre J'éprouve à l'en-

cresc.

i. -ten - dre, J'éprouve à l'en - tendre Un plaisir di - vin, J'éprouve à l'en-

P. -ten - dre, J'éprouve à l'en - tendre Un plaisir di - vin, J'éprouve à l'en-

i. -tendre Un plaisir di - vin, un plai - sir di - vin.

P. -tendre Un plaisir di - vin, un plai - sir di - vin.

f *f*

dim.

p

PÉDR. **Même mouv!**

Je te re_trou_ve en bouquetiè_re, Est-ce bien là dis-moi, Tou véri_

Même mouv!

INÈS.

Non, non, non, non, Je ne saurais le tai_re Je le suis

P.

_table emploi?

I.

PÉDR.

seulement Pour un pe_tit moment. A_lors c'est en_core autre_

INÈS.

Cest un é-

P. cho - se, Vraiment je n perds le fil Cet é-tat quel est-il?

I. -tat fort gran-di - o - se, Bien sûr tu l'ai-me-ras Quand tu le

I. connaîtras. A -

PEDR.

Quand donc le connai-trai - je?

f

I. -vant la fin du jour. Sois con-fi-ant Sois confi-

p

I. -ant Sois con-fi-ant en mon a-mour, Mais d'i-ci

poco marcato.

I. là je t'en sup-pli-e, Ne cherche pas à me flé-

I. -chir. Il y va de mon a-ve-nir. Pédrille il y va de ma

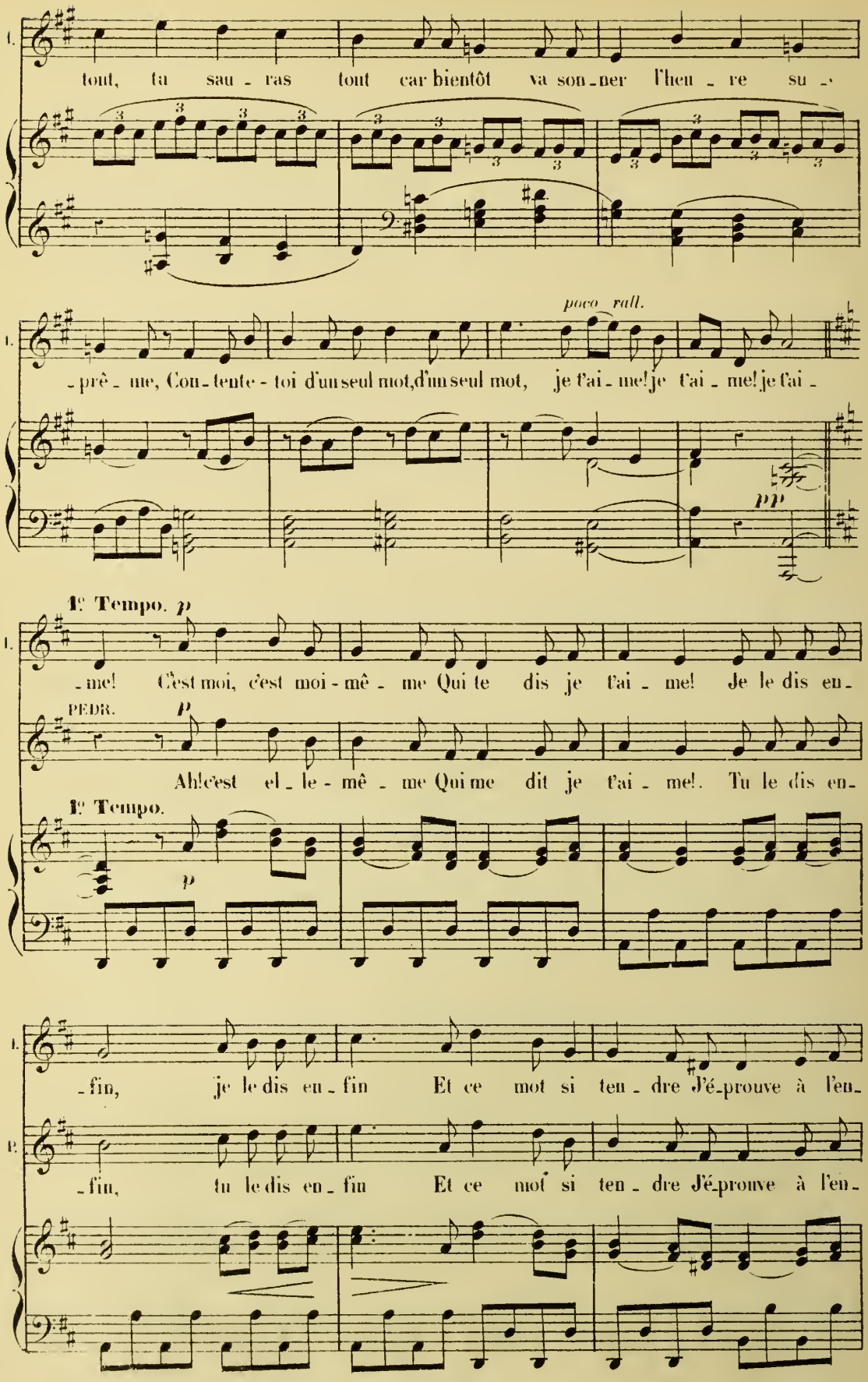
f

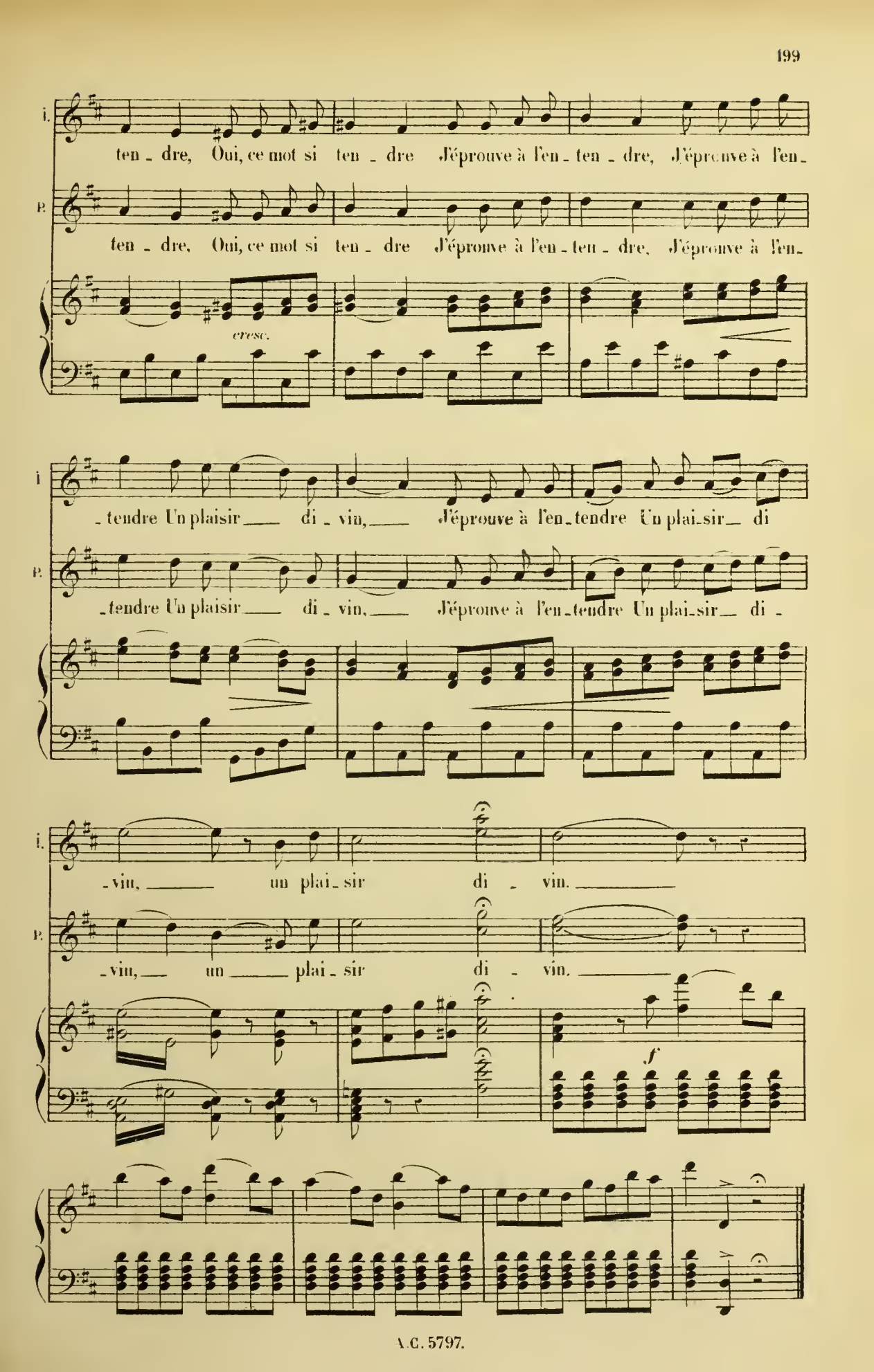
I. vi-e Tu sau-ras

PEDR.

De ta vi-e.

f *p*


tout, tu sau - ras tout car bientôt va son - ner l'heu - re su -
poco rall.
- prê - me, Con - tente - toi d'un seul mot, d'un seul mot, je t'ai - me! je t'ai - me! je t'ai -
pp
1e Tempo. p
- me! C'est moi, c'est moi - mê - me Qui te dis je t'ai - me! Je le dis en -
PEDR.
p
Ah! c'est el - le - mê - me Qui me dit je t'ai - me!. Tu le dis en -
1e Tempo.
p
- fin, je le dis en - fin Et ce mot si ten - dre J'é - prouve à l'en -
- fin, tu le dis en - fin Et ce mot si ten - dre J'é - prouve à l'en -


i.
ten - dre, Oui, ce mot si ten - dre J'éprouve à l'en - ten - dre, J'éprouve à l'en -
P.
ten - dre, Oui, ce mot si ten - dre J'éprouve à l'en - ten - dre, J'éprouve à l'en -
cresc.
i
- tendre Un plaisir di - vin, J'éprouve à l'en - tendre Un plai - sir di
P.
- tendre Un plaisir di - vin, J'éprouve à l'en - tendre Un plai - sir di -
i.
- vin, un plai - sir di - vin.
P.
- vin, un plai - sir di - vin.
f

COUPLETS.

N° 19.

Allegretto.

1er COUPLET.

PÉPITA.

J'é-

Allegretto.

PIANO.

mf

Moderato.

Pé.

-tais con-ten-te de mon sort Lors-que j'é-tais dans mon vil - la - ge Je

p

Pé.

l'aimais et me plaisais fort Bien loin du bruit et du ta - pa - ge Le

Pé.

quitter comm' çà tout à coup Et vivre à la cour en é - chan-ge Ce

plus vite.

Pé. _la ne me va pas du tout, pas du tout, pas du tout. Je craindrais

plus vite.

Pé. trop de per_dre au change Ce_la ne me va pas du tout, pas du

suivez.

rall. a Tempo. *ad lib.*

Pé. tout, pas du tout. Je craindrais trop de perdre au chan_ge.

suivez. *p* *mf*

2e COUPLET. **Moderato.**

Pé. Votre amoureux ce prince ex_

p

Pé. _quis Est plein de quali_té peut-ê_tre Mais j'en possède un que j'ap_pris De_

Pé.

_puis fort longtemps à con_naî_tre Il est tout à fait de mon gout Ét

Pé.

plus vite.

prendre le votre en é_chan_ge Ce_la ne me va pas du tout, pas du

plus vite.

Pé.

tout, pas du tout Je craindrais trop de per_dre au change. Ce_

Pé.

rall.

a Tempo.

_la ne me va pas du tout, pas du tout; pas du tout Je craindrais

suivez. *suivez.*

Pé.

ad lib.

tropde perdre au chan_ge.

mf

MARCHE DES TORÉADORS

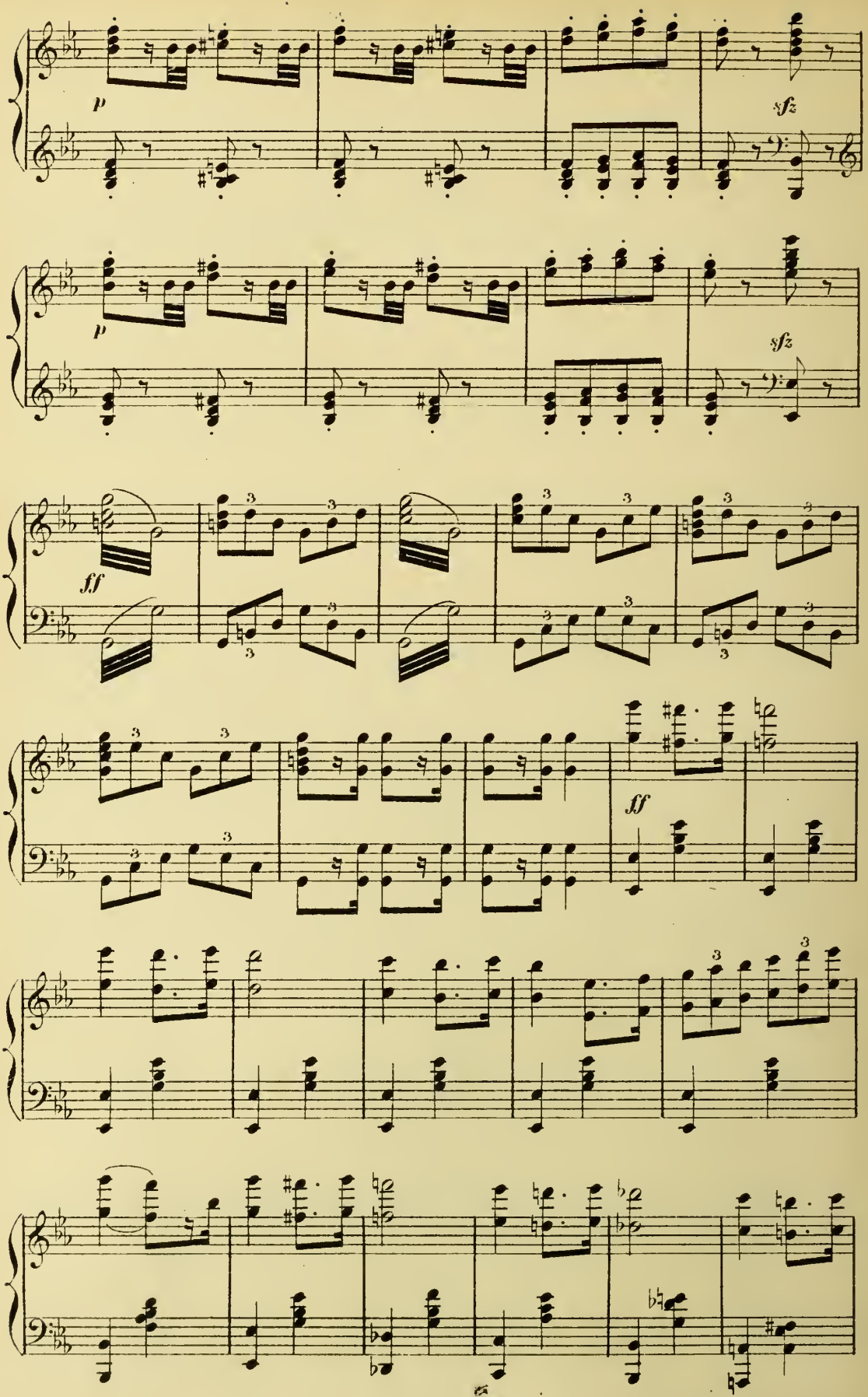
N° 20.

Mouv.t de Marche.

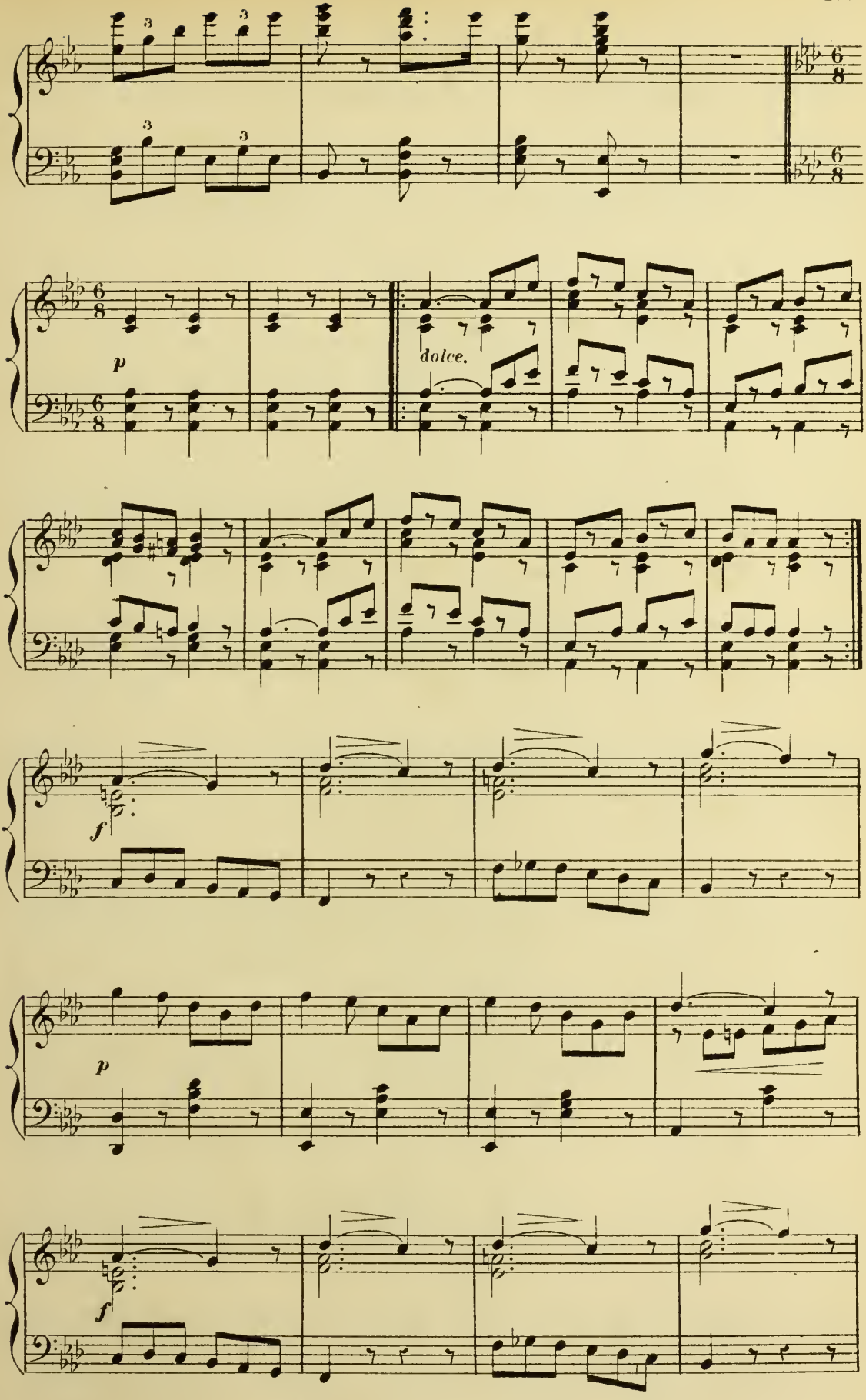
PIANO.

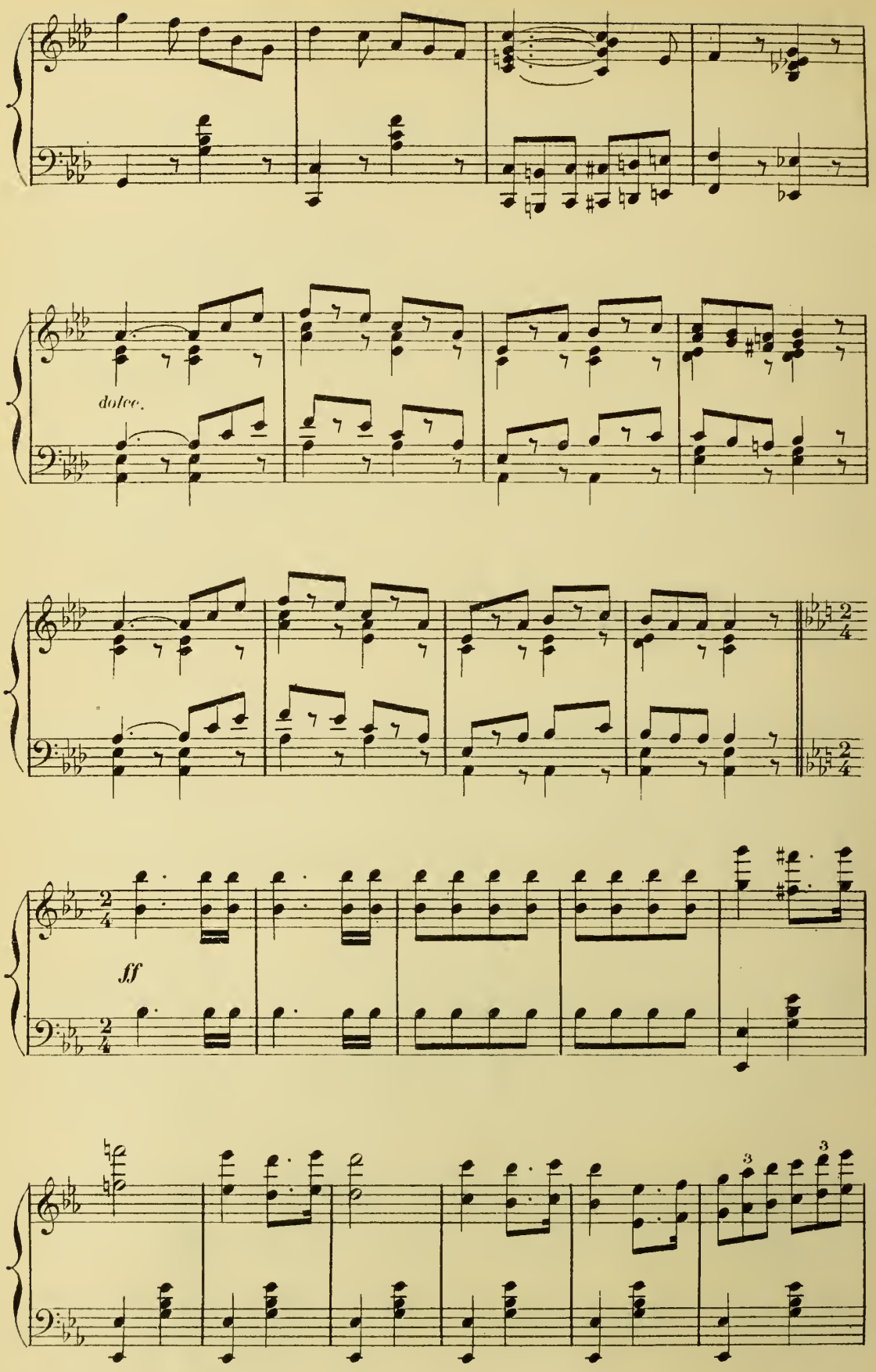
f

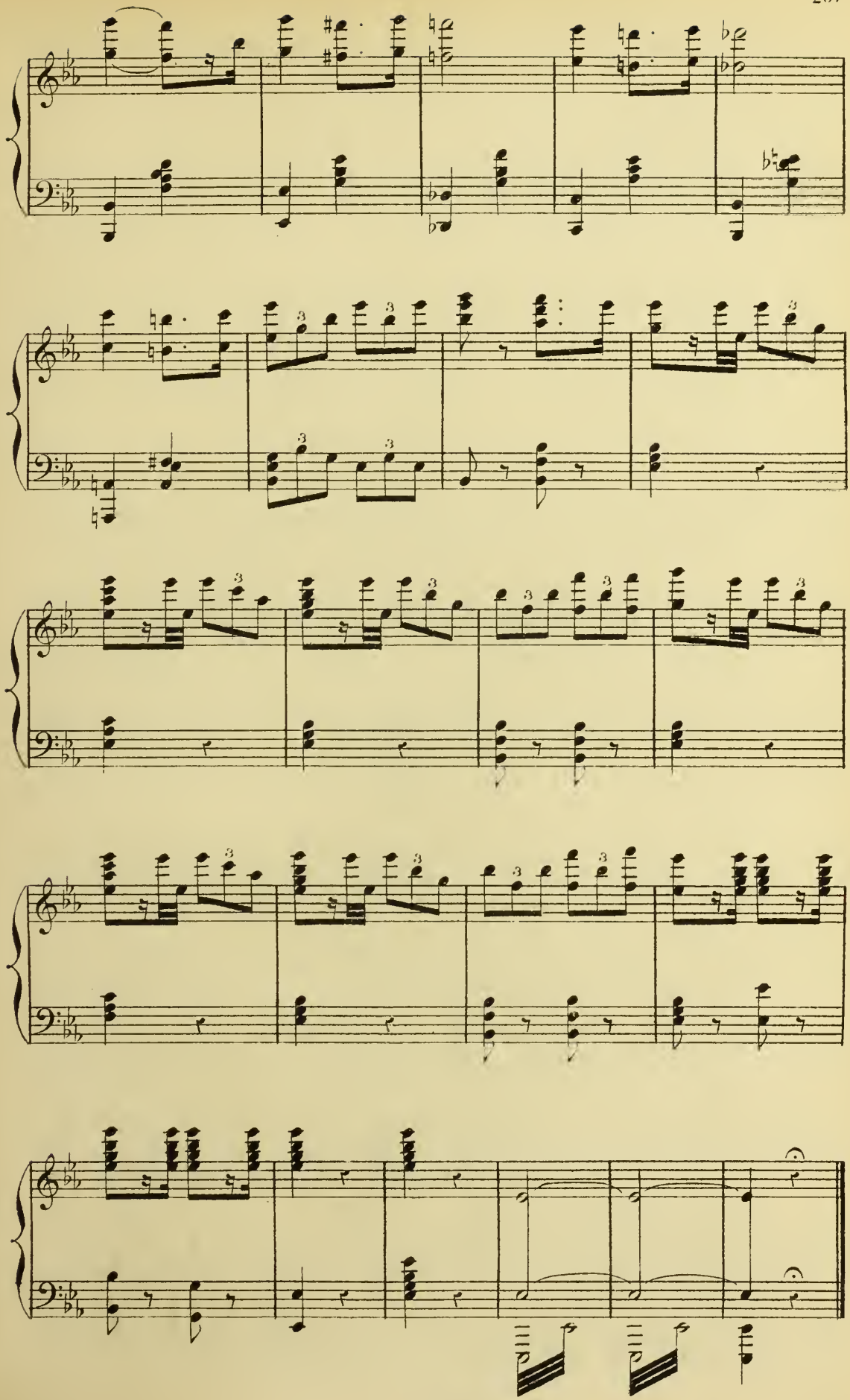
ff



A.C. 579


p
dolce.
f
p
f


dolce.
ff



SCÈNE ET CHANSON DU TORÉADOR

PÉPITA, LE CHŒUR

N° 21.

Récit.

PÉPITA.

Le sort de votre souve - rai - ne Est entre vos mains, mainte-

PIANO.

mf

Allegro.

Pé.

-nant Coura-ge donc de cette a - rè - ne Il faut qu'on sorte triom-

Pé.

-phant Coura - ge donc de cet-te a - rè - ne Il faut qu'on

Sop.

Coura - ge donc de cet-te a - rè - ne Il faut qu'on

Ten.

Coura - ge donc de cet-te a - rè - ne Il faut qu'on

Basses.

Coura - ge donc de cet-te a - rè - ne Il faut qu'on

f

Pé.

sor_te tri_om_phant. Pour ex_ci_ter vo_tre va_leur A_mis, pour

sor_te tri_om_phant.

sor_te tri_om_phant.

sor_te tri_om_phant.

f.f

p

Pé.

vous donner du cœur Ecou_tez la chanson al_tière Et guerrière La chanson du Toré_a_

Pé.

_dor.

Sop. *f*

pressez.

Oui chantez chantez-nous d'abord La chanson du To_ré_a_dor.

Téu. *f*

Oui chantez chantez-nous d'abord La chanson du To_ré_a_dor.

Basses. *f*

Oui chantez chantez-nous d'abord La chanson du To_ré_a_dor.

pressez.

f.f

CHANSON DU TORÉADOR

All° moderato.

f

p

PÉPITA.

1. Qu'il est fier et splen_di _ de Dans son cos _
2. Pas de peur pas de fai _ bles _ se Sois ferme et

Pé.

tu _ me d'or Qu'il à
cou_ra _ geux Car là -

Pé.

l'air in_tré_pi_de Le beau To_ré_a_dor.
-bas ta mai_tres_se A_mi te suit des yeux.

un poco animato.

Pé.

Voy_ez sur son pas_sa_ge Il
Soit donc plein de vail_lan_ce Et

léger.

p

Pé.

se pa_vane et crac Le cœur de la plus sa_ge Dou_
sa_che tout o_ser Tu peux pour ré_com_pen_se Comp_

Pé.

p

_cement fait tic tac! o_ï_la o_ï_la oï_la!
_ter sur un bai_ser o_ï_la o_ï_la oï_la!

pp

bien rythmé.

Pé. Aux yeux de ta bel - le Va, cours Et sois
Beau vain - queur ta bel - le Sans bruit T'at - ten -

Pé. di - gne d'el - le Tou - jours La la la la la la
- dra chez el - le La nuit

f

Pé. la la la ca - ram - ba! ca - ram - ba! Que la ban - de - rol - le

f

Pé. Vo - - - - - - - - le En a -

léger.

f *dim.* *p*

Pé.

_vant beau Pi_ca _ dor! Pi_que, pi_que, pique en_cor. Pi_ca_dor, Pi_ca_

Pé.

_dor___ prends bien garde, On te re_gar_de, Et le tau_reau que voi_

Pé.

_là, Bientôt qu'il soit couché là To_ré_a_dor en gar_de! On

sfp

Pé.

te___ re_gar_de To_ré_a_dor en garde! On te re_gar_

f

Pé. de.

Sop. *f* En a - vant beau Pi - ca - dor Pi - que, pi - que, pique en - cor To -

Tén. *f* En a - vant beau Pi - ca - dor Pi - que, pi - que, pique en - cor To -

Basses. *f* En a - vant beau Pi - ca - dor Pi - que, pi - que, pique en - cor To -

f

- ré - a - dor en gar - de! On te — re - gar - de To - ré - a - dor en

- ré - a - dor en gar - de! On te — re - gar - de To - ré - a - dor en

- ré - a - dor en gar - de! On te — re - gar - de To - ré - a - dor en

1ª 2ª

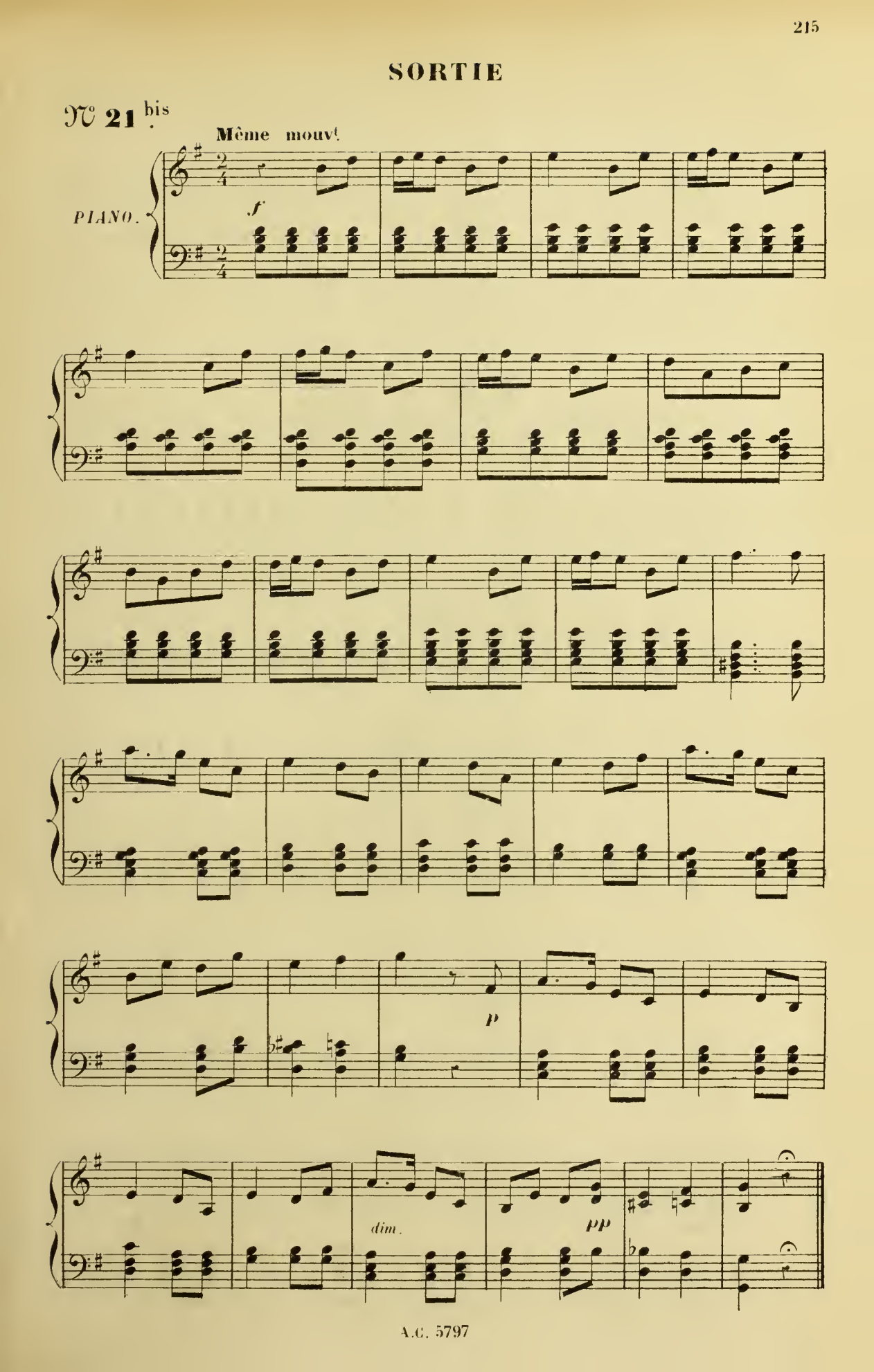
garde! On te re - gar de.

garde! On te re - gar - de.

garde! On te re - gar de.

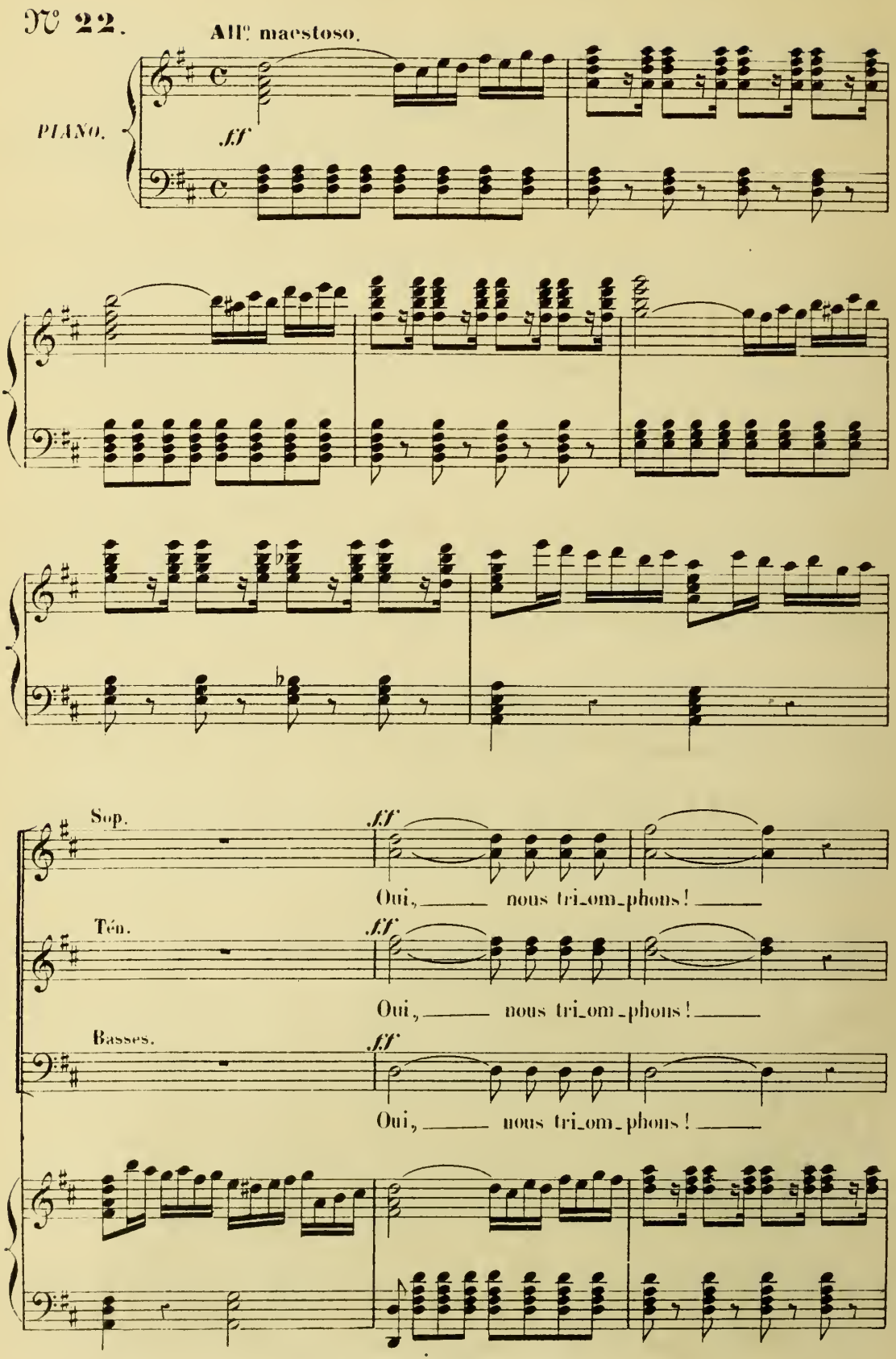
1ª 2ª *f*

SORTIE



FINAL

LES PERSONNAGES et le CHŒUR.



Ce n'est pas sans pei - - ne

Ce n'est pas sans pei - - ne

Ce n'est pas sans pei - - ne

Tous à pleins pou_mons Acclamons la Reine, Ac_clamons la

Tous à pleins pou_mons Acclamons la Reine, Ac_clamons la

Tous à pleins pou_mons Acclamons la Reine, Ac_clamons la

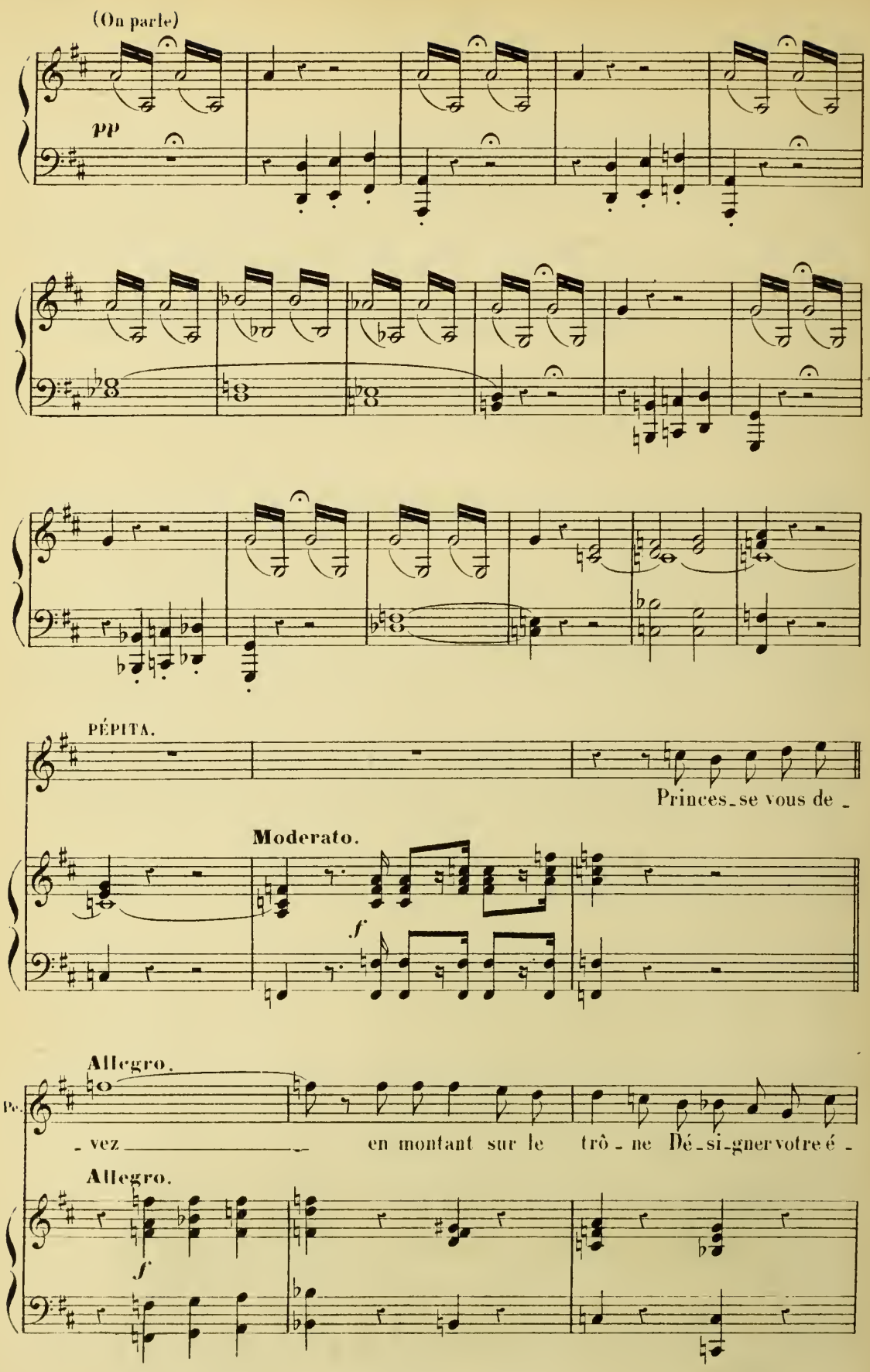
8

cris

Rei - - - ne! Vive la Reine!

Rei - - - ne! Vive la Reine!

Rei - - - ne! Vive la Reine!


(On parle)
pp
PÉPITA.
Princes_se vous de_
Moderato.
f
Allegro.
Pe.
_vez en montant sur le trô_ne Dé_si_gner votre é_
Allegro.
f

INÈS.

Pe. - poux. Celui que j'ai choi - si C'est l'homme auquel je

p

In. dois mon titre et ma cou - ron - ne. *ad lib.* Mon mari le voi -

In. - ci! INIGO. Ah! quel dé -

Sop. *ff* Vi - ve le ma - ri de la Rei - - ne!

Ten. *ff* Vi - ve le ma - ri de la Rei - - ne!

Basses. *ff* Vi - ve le ma - ri de la Rei - - ne!

f *p*

I. -chet, quelle dé-vei-ne Me v'là détrô-né preste-

PÉDR. PATA.

I. -ment, Ne vas plus chan-ger main-te-nant. Conso-lez-

Pa. -vous, dans notre sort fu-nes-te. Par bonheur ma femme nous res-te

f

f

Iº Tempo.

INÈS. (au public)

Nous n'a-vons en qu'un seul sou-ci C'est d'vous dis-trai - - -

Iº Tempo.

p

PÉPITA.

In. _re. Mais nous i_gnorons en_cor si L'on sut vous plai - - -

INÈS.

Pe. _re. C'est pourquoi nous v'nons tou_tes deux Un peu trem_blan - - -

PÉPITA.

In. _tes. Vous pri_er d'être gé_né_reux Pour vos ser_van - - -

INÈS.

Pour vos ser_van_tes,

Pe. _tes, Pour vos ser_van_tes un peu trem_

INÈS et PÉPITA.

Pe. -blan - - tes. Mes-sieurs faites com-me ce-la du par-

p

In. Pe. -terr' jusqu'aux ga-le-ri - es Et bien contente el-le sera La prin-

In. Pe. -ces-se des ca-na-ri - es.

LES PERSONNAGES AVEC LE CHŒUR

Sop. *f* Messieurs faites comme ce-la Du par-

Tén. *f* Messieurs faites comme ce-la Du par-

Basses. *f* Messieurs faites comme ce-la Du par-

f

-terr' jusqu'aux ga - le - ri - es Et bien contente el - le se - ra La princes - se

-terr' jusqu'aux ga - le - ri - es Et bien contente el - le se - ra La princes - se

-terr' jusqu'aux ga - le - ri - es Et bien contente el - le se - ra La princes - se

Più presto.

des ca - na - ri - es. La prin - ces - - - - se des ca - na -

des ca - na - ri - es. La prin - ces - - - - se des ca - na -

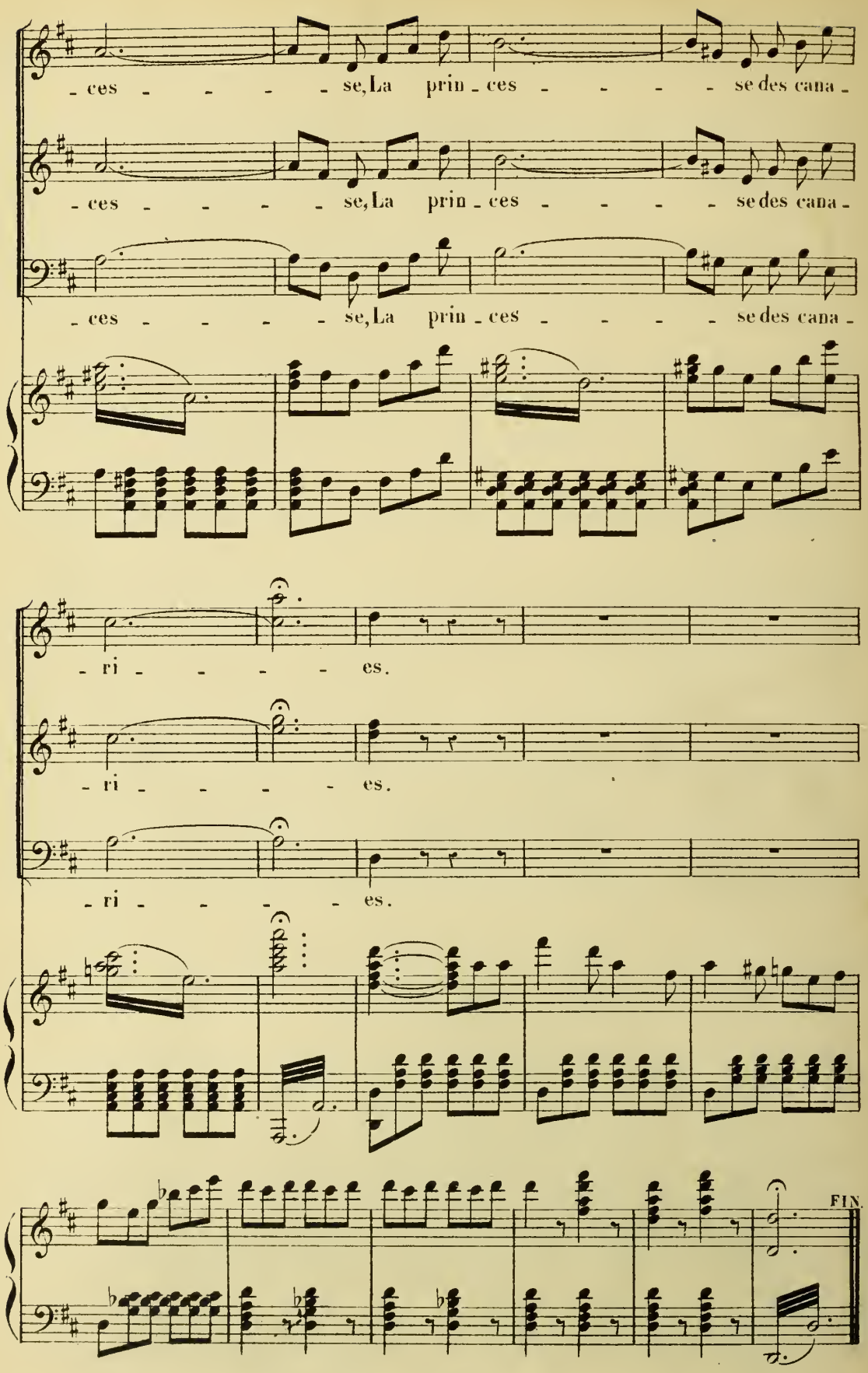
des ca - na - ri - es. La prin - ces - - - - se des ca - na -

ff Più presto.

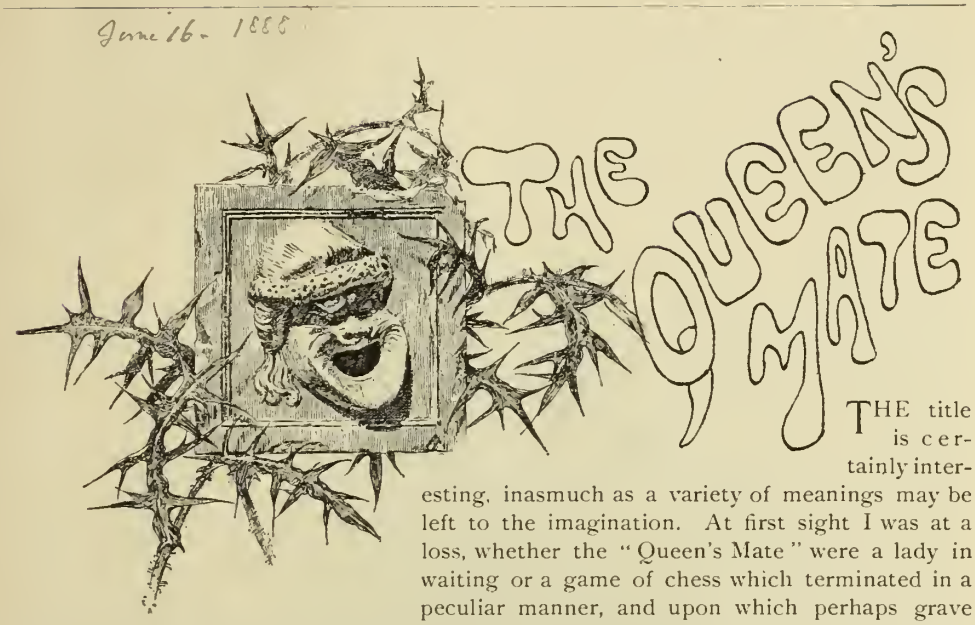
- ri - - - es. La prin - ces - - - se, La prin -

- ri - - - es. La prin - ces - - - se, La prin -

- ri - - - es. La prin - ces - - - se, La prin -


ces se, La prin ces se des cana
ces se, La prin ces se des cana
ces se, La prin ces se des cana
ri es.
ri es.
ri es.
FIN.

June 16 - 1888



"THE QUEEN'S MATE"—FINALE OF ACT II.

THE title is certainly interesting, inasmuch as a variety of meanings may be left to the imagination. At first sight I was at a loss, whether the "Queen's Mate" were a lady in waiting or a game of chess which terminated in a peculiar manner, and upon which perhaps grave matters of state depended; or whether, in some diplomatic problem, a fair ruler had found her more than equal. So, in order to solve the problem of this hidden meaning, I followed the example of the inquiring multitudes, and went to see the opera at the Broadway Theatre.

We arrived (there were two of us) in time to derive the pleasant satisfaction afforded by the announcement on the drab-colored drop that it was a "Fire-Proof Curtain."

In addition to this reassuring information, we enjoyed the rare luxury of being able to understand the diagrams on the programmes explaining the fire-escapes. As a rule, one finds mere blurs in the form of horseshoes, and were it not for the traditional laws respecting the printing of plans on the bills, one would never realize that they purported to be keys to the various means of egress. And here I must say that the unusually modest announcement of the managers, that the theatre is "practically fire-proof," has always annoyed me, for, with all the precautions against the origin of fire, and still greater against its spreading, it seems strange they do not claim for their structure an *absolute* non-combustibility.

A moment later, and this iron life-preserver ascended, revealing one of the most beautiful act drops I have ever seen, at home or abroad, thus showing that beauty has been combined with utility. This work of art is well worthy of closer inspection, for it is a copy of a celebrated French painting, "The Arrival of the Bride," in which the adapter, Mr. Arthur Jule Goodman, has ingeniously introduced the portraits of several of his friends.

The incidents on which the opera is founded are supposed to take place in the Canary Islands shortly after the demise of the ruler of that region. *Inez* is the heiress to the throne. She and her friend *Anita* have married two brothers, *Pedrillo* and *Inigo*, who keep a country inn. *General Bombardos*, uncle of *Inez*, in order to secure for her the public recognition of her rights, disguises as a miller *Roderigo*, and takes the young ladies off with him from time to time in a very mysterious manner. This Melusina-like character of their young wives annoys the inn-keepers not a little, and they remonstrate, but in vain.

In the meantime, *General Pataques*, leader of the rival political faction, has put *Prince Guzman* in power. The plots and counter-plots that are concocted to place the rightful ruler in command constitute the hinges on which swings the action of the piece.

Of course, *Inez* is at last made Queen, and *Pedrillo* becomes "THE QUEEN'S MATE."

Miss Lillian Russell plays *Inez*. Who is not familiar with her features? We have them preserved in photographs and engravings of every sort. All know what an additional flavor is imparted to a cigarette when one of airy, fairy Lillian's pictures is found in the package. In fact, she might be termed the Patron Saint of the Knights of the Tobacco Leaf. The queer thing about it is that no photo ever flattered her. But her merits are by no means confined to her looks, for she sings the song to *Pedrillo* in the first act with much taste and feeling, while the "Toreador Song" (a sprightly thing, without suggesting Bizet) goes with a zip which elicits frequent recalls.

MISS LILLIAN RUSSELL. (*Copyright by Falk.*)

The part of *Anita* is taken by Miss Camille D'Arville, who, although not long in this country, is fast making friends. Her voice is fresh and clear, while her execution is very good, indeed. She makes a charming companion piece to Miss Russell, and they seem to take turns very pleasantly in giving the *encores*. I wonder what the effect would be if one made up as a brunette by way of contrast?

Messrs. Frederic Darrell and Harry Paulton (the author of the English text) make two very amusing brothers—*Pedrillo* and *Inigo*. Their struggle to out do each other in apologizing is quaint, while their puns—in which they indulge somewhat freely—are for the most part funny; and when a thing is funny, I see no harm in laughing at it—every one else does.

Gen. Bombardos is well sung by Mr. W. H. Clark, while his hated rival, *Gen. Pataques*, is admirably acted by Mr. J. H. Ryley. The duet, "My *excellent friend* Bombardos!" with its jerky, irregular rythm, is a most comical thing, and well rendered, too. How I wish I could get it out of my head! As I go down Broadway, there it is, with its jerky, irregular rythm utterly demoralizing my normal gait.

Mr. A. Holbrook makes a pleasing *Prince Guzman*. He retires from the field with a becoming grace.

The *Hans* of Mr. Clifton is a good bit of burlesque.

The chorus is well trained, and their groupings are picturesque and graceful. Their costumes are beautiful. I was a little delicate about alluding to them when the curtain rose on the first act, in speaking to the companion at my side, and was relieved when she asked me if I had noticed that some of the girls wore decorations of music staves, notes, sharps, flats, and the like, and on their heads were tambourines for hats.

The music, which improves on acquaintance, is bright and sparkling, as might be expected from M. Lecocq.

The Bolero, at the end of act first, the choruses in act second, and the numbers already alluded to, are especially pleasing and written in a musicianly manner.

The "Queen's Mate" is the most successful work produced by Mr. J. C. Duff's Comic Opera Company, for a long time, and it may well be doubted if they have ever mounted anything in a manner equal to this.

MISS CAMILLE D'ARVILLE.

"THE QUEEN'S MATE"—FINALE OF ACT II.

The musical direction is in the able hands of Signor De Novellis.

The scenery, by Messrs. H. E. Hoyt and Harley Merry, is certainly as elaborate as one

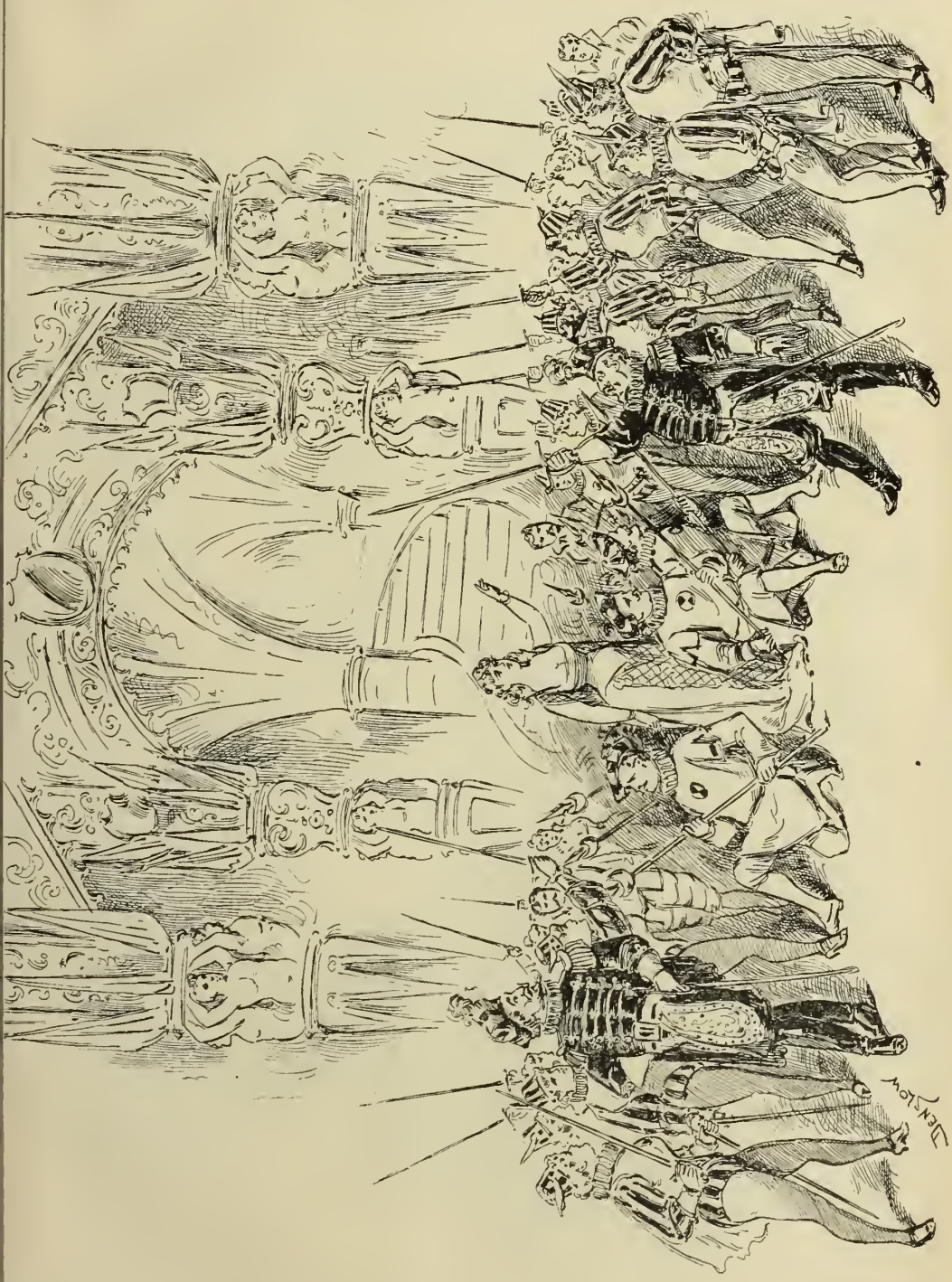
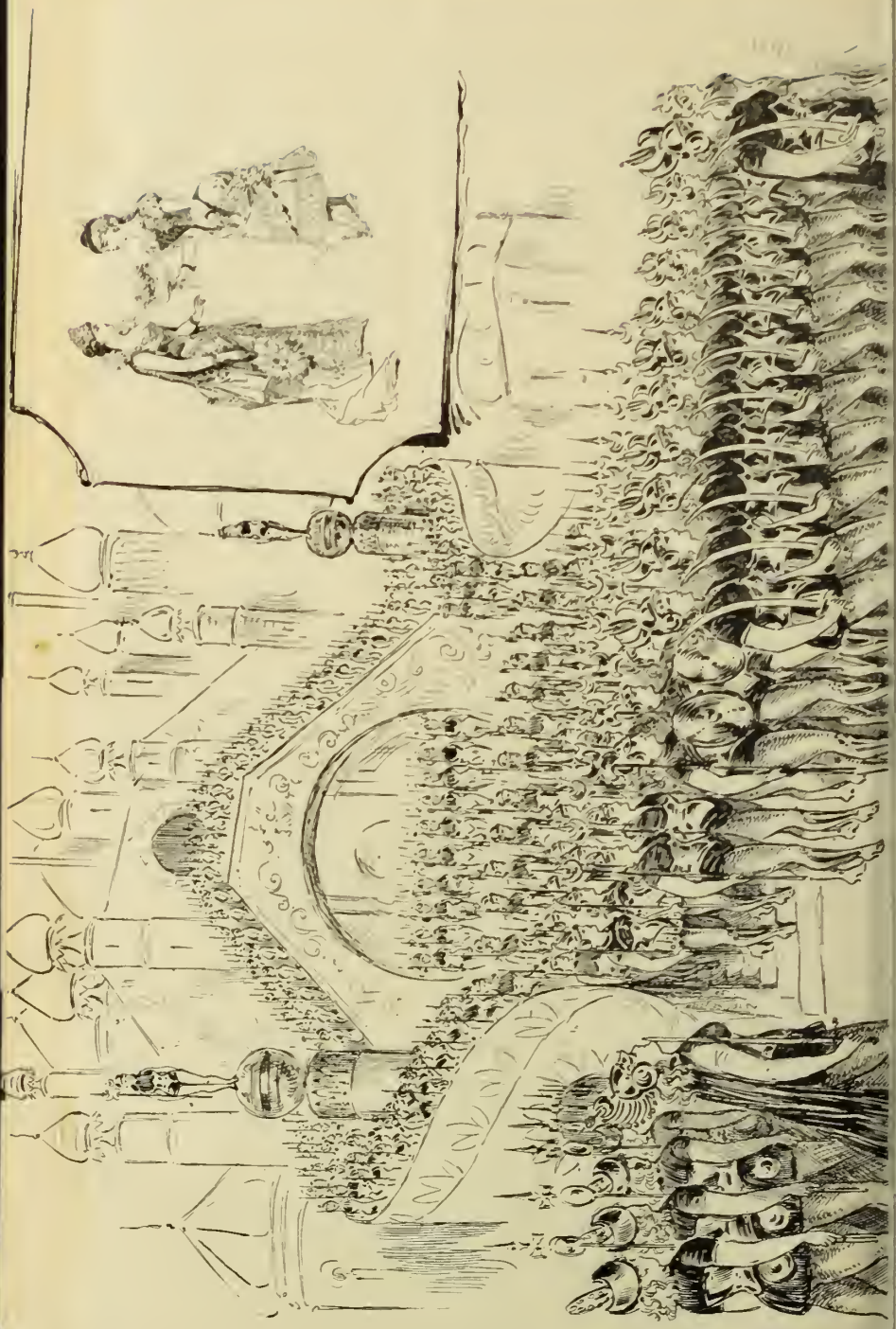
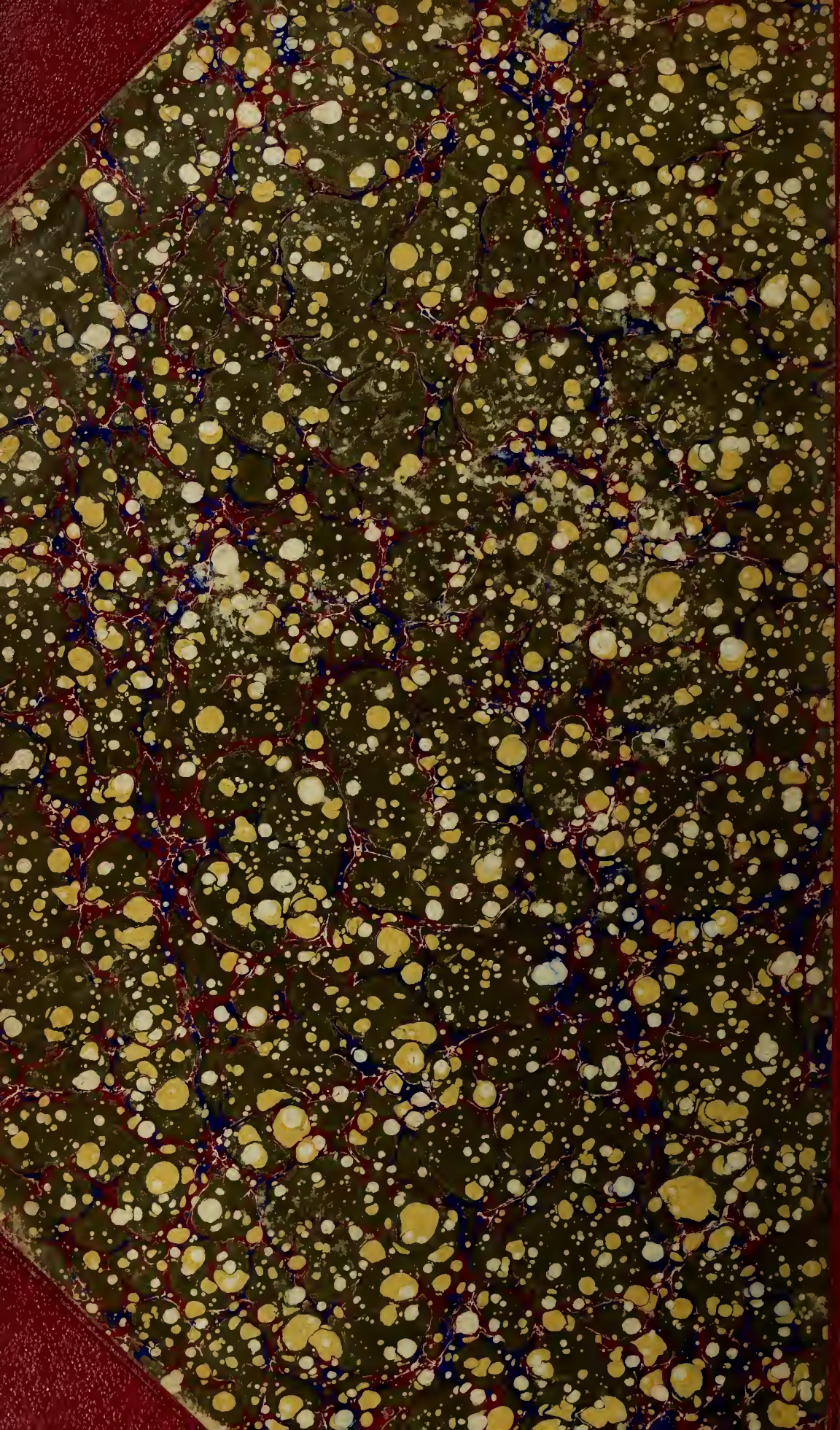
PEDRILLO AND INIGO—PAULTON AND DARRELL.

could wish, and seems almost a part of the beautiful theatre, which furnishes such a fine frame for the various pictures presented on the stage.

The first scene (by Mr. Hoyt) represents Pedrillo's Post House, while in the background is a view of mountains and forests, fading away into the misty distance. The shades of green cannot be described. They remind me of the evanescent bloom upon the eucalyptus leaf, which as soon as you touch it is sure to *evanesce*.

The Hall in the Chateau of Galogardos, occupies the stage during act second. The sombre pillars with their grotesque decorations look gloomy enough until the entrance of *Anita* arrayed in queenly attire when "Presto," the place is illuminated by candelabra containing scores of electric lights of various hues. This scene is by Mr. Merry.

The opera concludes with a grand review of the "Knights of St. Jago" (all girls, by the way) and it may readily be doubted if, with all the "Amazon Marches" to which the public has been accustomed, anything of the kind has been seen here. The parade takes place in the Lace Palace, a fantastically beautiful structure, of which Mr. Hoyt is the architect. It seems as though a series of snow crystals had been magnified and melted together, so immaculate in coloring and so delicate in design is it. As it bursts upon our vision the orchestra strikes up a march. I suppose the march was all right, but there was so much to be seen, that I at least had no time to listen to it, for from the second story of the palace which must be thirty or forty feet in height, appeared a line of knights who slowly descended the staircase. As above stated they were all girls, clad in armor which was brilliant and costly as far as it went. I am obliged to make this qualification for the reason that, should one of those frightful devices of the ancients, the chariot armed with scythes,



"THE QUEEN'S MATE"—FINALE OF ACT II.